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# GO WORLD

WINTER 1985-86 NO.42

内田海軍  
少佐  
敵方  
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Commander Uchida,  
J.I.N. Paying Go in  
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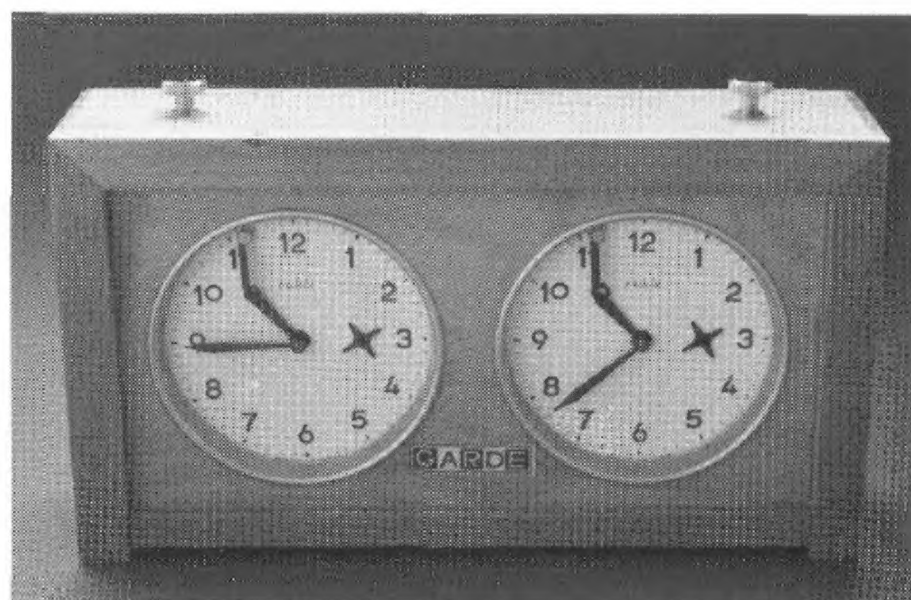
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*The cover:* An 1895 print, complete with spelling mistake, by Ogata Gekko from the series 'Paragons of Glory' depicting an episode from the Sino-Japanese war (1894–95). Commander Uchida of the Japanese Imperial Navy unhurriedly finishes a game of go despite having been informed of the presence of the enemy. *Collection of Tanaka Fumio.*

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# Go World News

## Kobayashi Koichi Takes 10th Kisei, Cho Fights Title Match in a Wheelchair

Kobayashi Koichi has added the Kisei title to his swag by defeating Cho Chikun 4-2, but at one point it was in doubt whether or not the title match would be held at all, for just ten days before it was scheduled to begin, Cho suffered multiple injuries in a traffic accident. After overcoming the serious reservations of his doctors, Cho added to his long string of firsts the unenviable record of being the first player to contest a title match in a wheelchair.

At 11.45 p.m. on 6 January, Cho was backing his car out of a parking lot near his city home, an apartment in Meguro in central Tokyo. A motorcyclist coming around a curve in the road braked suddenly to avoid running into Cho's car and his bike slid and overturned. Cho helped the driver, who was only lightly injured, to get up, then was attempting to pick up his bike when a car ran into him and dragged him and the bike for ten metres. Cho broke his right thigh, injured the cartilage in his right knee, suffered three separate injuries to his left knee, broke

two bones in his left hand, and suffered external injuries to the head. According to the doctors at the hospital where he received emergency treatment and had an operation the next day, his injuries would take three months to heal, but when the Yomiuri go reporter Fujii Masayoshi got to the hospital later that night, Cho was insisting that since his head injuries were not serious and his right hand was unhurt, he would play not only the Kisei match but even his Meijin league game scheduled for the 9th.

At first the doctors thought that this was out of the question, but they were no match for Cho's determination not to forfeit even one game of the title match (according to the tournament regulations, games cannot be rescheduled once the itinerary of the title match has been decided). Playing his Meijin league game on the 9th (against Ishida Akira) proved impossible so soon after his operation, but Cho not only showed up for the first Kisei game, played in Takaoka City in Toyama prefecture (he was flown there in the Yomiuri newspaper's executive jet), but played quite a respectable game, only losing by 2½



*In a wheelchair and wearing four plaster casts, Cho Chikun plays the first move of the 10th Kisei title match.*



points.

Cho recuperated rapidly and in the second game he completely outplayed Kobayashi. When he also took the third game, his prospects for retaining the title looked very good, but then the tide turned in Kobayashi's favour and he won three games in a row to take the title. The decisive point probably came in the fifth game, when Cho made an uncharacteristic blunder. Cho joked that as his body got better, his head got worse.

Losing the Kisei meant that Cho found himself without a title to his name for the first time in seven years. It is hard to say to what extent his injuries can be blamed for his loss, but one thing is certain: Cho will be back. His courage and determination in playing the Kisei title match confirm that he is a player like no other.

The results:

Game 1 (16, 17 Jan.). Kobayashi (W) won by 2½ points.

Game 2 (29, 30 Jan.). Cho (W) won by 3½ points.

Game 3 (5, 6 Feb.). Cho (B) won by 1½ points.

Game 4 (19, 20 Feb.). Kobayashi (B) won by 2½ points. Game 5 (26, 27 Feb.). Kobayashi (W) won by resig. Game 6 (12, 13 March). Kobayashi (B) won by resig.

In the playoff to decide the Kisei challenger, Kobayashi won the first game (26 Nov.), Kato the second (12 Dec.), and Kobayashi the third (19 Dec.).

#### Takemiya Judan Challenger

The go world continues to revolve around the three Kitani disciples Kobayashi, Cho Chikun,

and Takemiya. Cho and Takemiya met in the playoff to decide the Judan challenger on 12 February and the latter was victorious by 3½ points. In the title match, the defending champion Kobayashi has made a good start, winning the first game. Kobayashi very skilfully parried Takemiya's large-moyo strategy.

*Late news.* The second game, played on 27 March, was won by Kobayashi.

#### Honinbo & Meijin Leagues

The most striking feature of both leagues this year is the poor performance of some of the favourites, such as Kobayashi and Rin in the Honinbo league, and Otake and Rin in the Meijin league (Rin has been in a slump since losing the Honinbo title to Takemiya). Cho Chikun is doing well in the Honinbo league, but he is one step behind Yamashiro Hiroshi. A playoff between these two looks likely. In the Meijin league (next page), Takemiya has made a superb start and is already confident that he will be making his first challenge for the Meijin title this year. O Meien, the first player ever to make his debut in both leagues simultaneously, has done respectably but may need a bit of luck to keep his places.

*Late news.* A Honinbo league game between Cho and Sugiuchi on 26 March was won by Sugiuchi.

#### TV Titles: NHK to Kobayashi, Hayago to Cho

The only good news for Cho Chikun so far this year has been his victory over Kobayashi Koichi in the 18th Hayago Ch'ship, the final of which

#### 41st Honinbo League (as of 21 March 1986)

| Rank | Player       | R | K.K. | K | A | C | S | Y | O | Score |
|------|--------------|---|------|---|---|---|---|---|---|-------|
| 1    | Rin Kaiho    | — | 0    |   | 1 | 0 | 1 | 0 | 1 | 3 — 3 |
| 2    | Kobayashi K. | 1 | —    | 1 | 1 | 0 | 0 |   | 0 | 3 — 3 |
| 3    | Kataoka      |   | 0    | — | 0 | 0 | 1 | 0 | 1 | 2 — 4 |
| 4    | Awaji        | 0 | 0    | 1 | — | 1 |   | 0 | 0 | 2 — 4 |
| 5    | Cho Chikun   | 1 | 1    | 1 | 0 | — |   | 1 |   | 4 — 1 |
| 5    | Sugiuchi     | 0 | 1    | 0 |   |   | — | 0 | 0 | 1 — 4 |
| 5    | Yamashiro    | 1 |      | 1 | 1 | 0 | 1 | — | 1 | 5 — 1 |
| 5    | O Meien      | 0 | 1    | 0 | 1 |   | 1 | 0 | — | 3 — 3 |

*Note: Players are ranked according to their results in the previous league.*



## 11th Meijin League (as of 21 March 1986)

| Rank | Player     | C | O | K | I | R | T.S. | T | Y | O | Score |
|------|------------|---|---|---|---|---|------|---|---|---|-------|
| 1    | Cho Chikun | — | 1 |   | 0 |   |      |   |   |   | 1 — 1 |
| 2    | Otake      | 0 | — |   |   |   |      | 0 | 0 | 1 | 1 — 3 |
| 3    | Kato       |   |   | — | 1 |   | 1    | 0 |   |   | 2 — 1 |
| 4    | Ishida A.  | 1 |   | 0 | — | 1 |      |   | 1 |   | 3 — 1 |
| 5    | Rin Kaiho  |   |   |   | 0 | — | 0    |   |   | 1 | 1 — 2 |
| 6    | Takagi S.  |   |   | 0 |   | 1 | —    | 0 |   | 0 | 1 — 3 |
| 7    | Takemiya   |   | 1 | 1 |   |   | 1    | — | 1 |   | 4 — 0 |
| 7    | Yamashiro  |   | 1 |   | 0 |   |      | 0 | — |   | 1 — 2 |
| 7    | O Meien    |   | 0 |   |   | 0 | 1    |   |   | — | 1 — 2 |

*Note: Players are ranked according to their results in the previous league.*

he won 2–1. The third game was played only two days after the end of the Kisei title match. A month earlier, Kobayashi won his first NHK Cup by defeating Takemiya in the final (33rd Cup). In other TV results, Kato Masao won the 8th Kakusei title in January, defeating Otake in the final, and Takemiya won the 5th NEC Cup, defeating Kobayashi Satoru, in March.

### 2nd U.S. Go Congress

*A great place to go in August 1986*

*Report from Michael Kalosh*

The 2nd U.S. Go Congress will be held in Seattle, Washington, from August 16 to 24 and it will end with the 1986 Western U.S. Go Championship. We expect over 200 participants from at least ten countries. We have invited professional players from Japan, Korea, Taiwan, and the People's Republic of China. We plan to have at least two go activities occurring at all times. The large number of professionals will allow us to offer a full program of lectures, classes, demonstrations, and teaching games. There will also be a variety of tournaments with prizes.

The Congress will be held at a beautiful wooded site on the shore of Lake Washington. Swimming, hiking, and outdoor volleyball, tennis, softball, and camping facilities are available.

Seattle is one of America's most beautiful cities. Many sightseeing activities will be available, including tours of a local winery, brewery and candy factory. An optional boat trip to a nearby Indian reservation for an authentic traditional

Indian salmon dinner and dance exhibition is not to be missed. Seattle is next to the Pacific Ocean, near the Cascade Mountains and not too far from Mount St. Helens, an active volcano. We are a three-hour drive from Vancouver, Canada and the 1986 World's Exhibition. Please join us for the Go Congress.

*Contact address: see ad opposite.*

### 2nd NEC Japan-China Super Go Series

The 1st Super Go series was so popular with Japanese and Chinese fans that no time has been lost in starting a second, this time with nine-player teams instead of eight. Seven members of the Chinese team are unchanged; the two new players are both women, Rui Naiwei 7-dan (age 24) and Zhang Xuan 6-dan (age 17). (The other members, in playing order, are: Qian, Shao, Tsao, Jiang, Liu, Ma, and Nie.)

The Japanese team retains only two of the previous members. The line-up is: Kusunoki Teruko 7-dan (Women's Honinbo), Morita Michihiro 2-dan (age 15), Imamura Toshiya 7-dan (age 19, Kansai Ki-in), Kobayashi Satoru 8-dan, Kataoka Satoshi 8-dan, Yamashiro Hiroshi 9-dan, Sakai Takeshi 9-dan, Takemiya Honinbo, and Otake Hideo. The selection of Otake, who has not played against the Chinese in recent years, was made in response to a strong desire expressed by the Chinese. On paper, the Japanese team is weaker than the one that lost to China last year, but under the captaincy of Otake the Japanese are taking the match very seriously, holding special study sessions, for example. It promises to be another very interesting series.



# 1986

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# NEC Japan-China Super Go

In our previous issue we presented two games from Jiang Zhujiu's deadly winning streak in the team match between Japan and China. In this issue, we present another of his wins, a fascinating game against Awaji, and the game in which his triumphant progress was finally halted.

## Jiang v. Awaji

The clash between these two players was expected to be a heated one. Jiang's forte is middle game fighting, while Awaji showed in the 1984 Honinbo title match with Rin just how much he likes to fight. Not surprisingly, then, the game turned out to be one of the most aggressive of the series.

White: Jiang Zhujiu 7-dan

Black: Awaji Shuzo 9-dan

Komi: 5½; time: 3 hours each

Played in Tokyo. Commentary by Fujisawa Shuko.



Jiang 7-dan

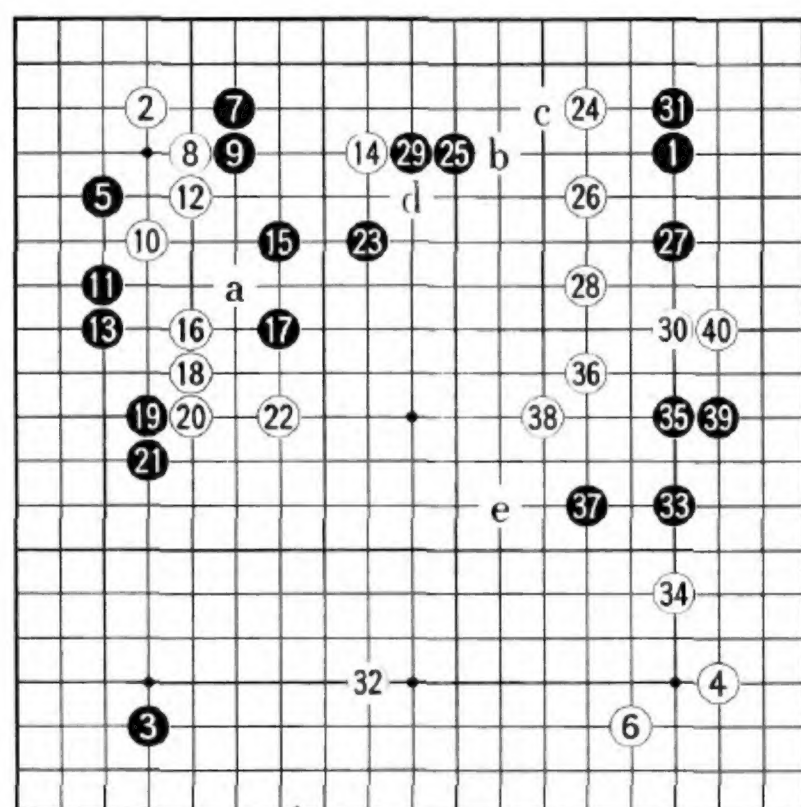


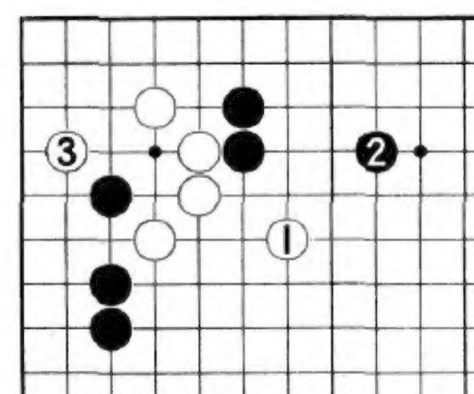
Figure 1 (1 – 40)

### Figure 1 (1 – 40). A bad start for Jiang

White 14 is too aggressive. Black 15 is an excellent point, so White should play 14 at 1 in Dia. 1, then secure the corner with 3.

Black 17 is severe. To avoid being sealed off from the centre, White has to play the slow move of 18, but this is painful. Better would be to peep at 'a', then jump out to 20.

White 24. If at 'b', then Black 24 becomes a good move. However, White 'c' might be better



Dia. 1

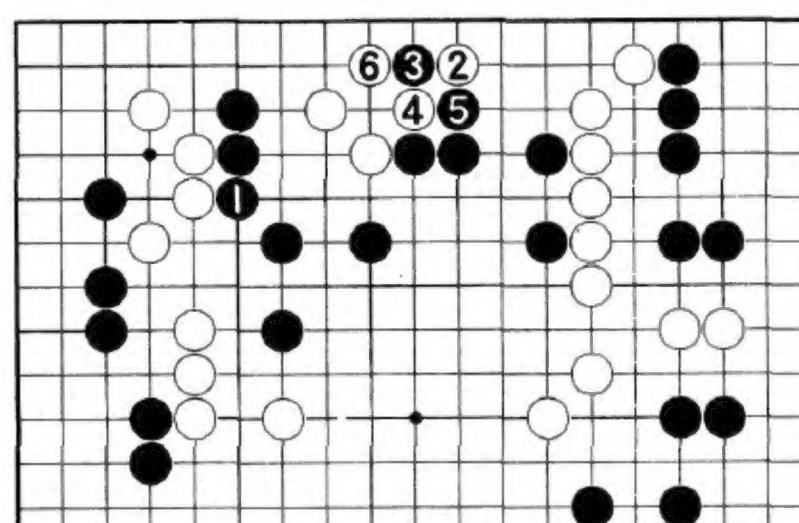
than 24, as Black 25 is very severe.

White 26. Moving out at 'd' just lets Black make a double attack on 14 and 24. The same applies to 28, but still Black 29 makes superb shape. Jiang: 'The game is over.'

Black 33 – 39. If Black secures this group, the game would indeed appear to be over. Black 39 indicates Awaji's confidence that he was ahead. He could also jump out to 'e'.

### Figure 2 (41 – 62). Jiang's challenge

Black 41 – 47. Black has a definite lead, so he



Dia. 2



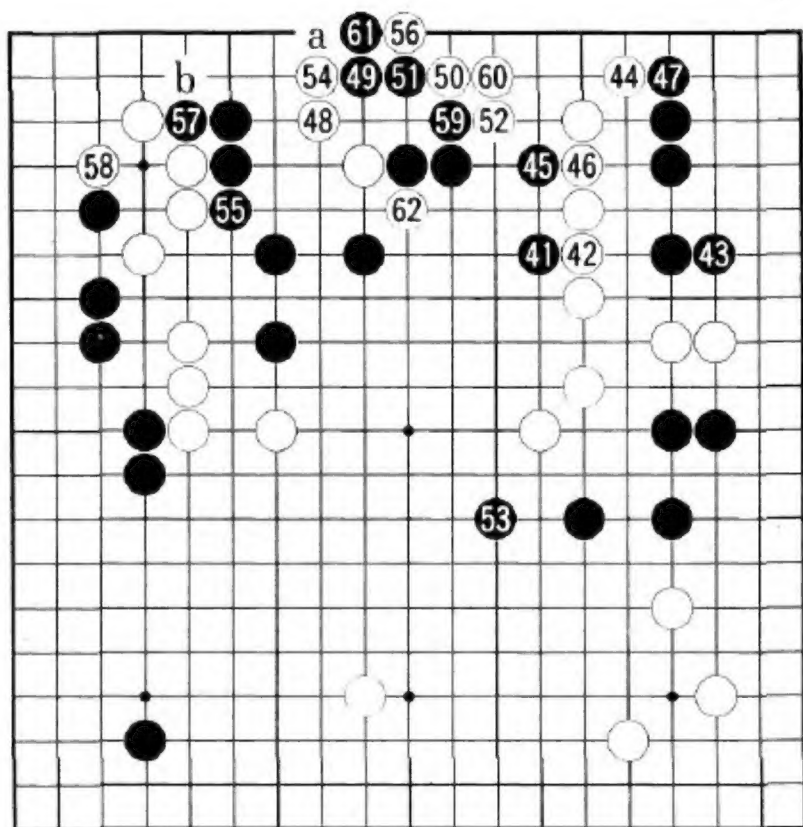


Figure 2 (41 - 62)

wants to simplify. He can hardly know at this stage how complicated the game is going to become.

White 48 is Jiang's attempt to turn the game around. White has the threat of White 55, so Black has to be careful. However, if he answers at 1 in Dia. 2, White gets a ko with 2 to 6.

Black 51. Black rises to the bait. Simpler would be Black 54, securing the capture of the two stones. Black 51 takes sente, letting Black switch to 53, but White 54 next is troublesome.

Black 57. If omitted, White 'a' makes miai of 61 and 'b'. Still, 57-58 is a painful exchange, as it gives White a big move at 80 in Figure 3.

White 62 starts a semeai; at first sight, it looks bad for Black.

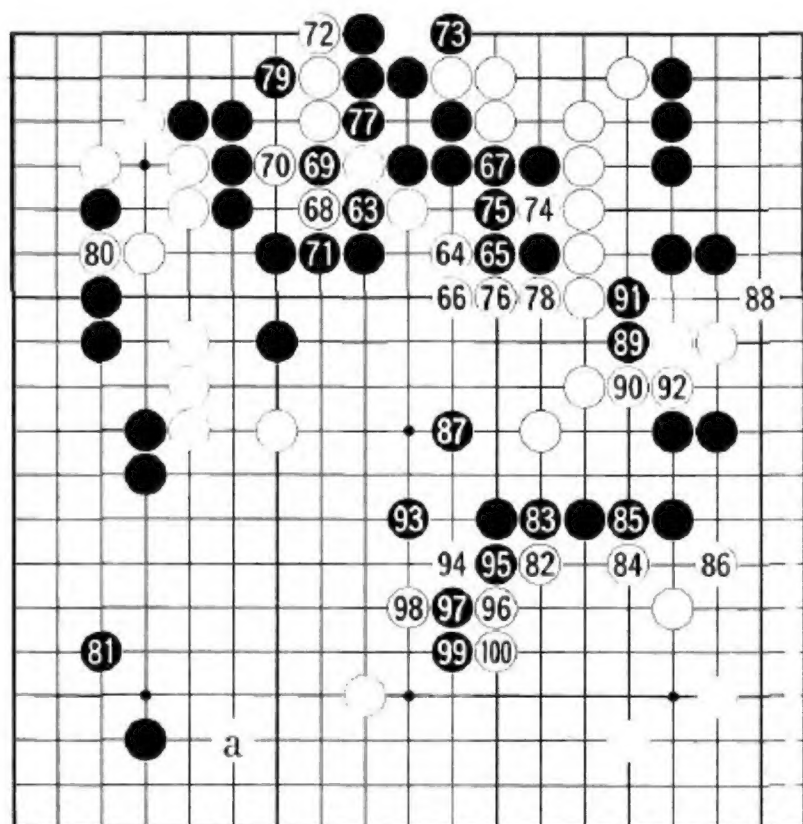
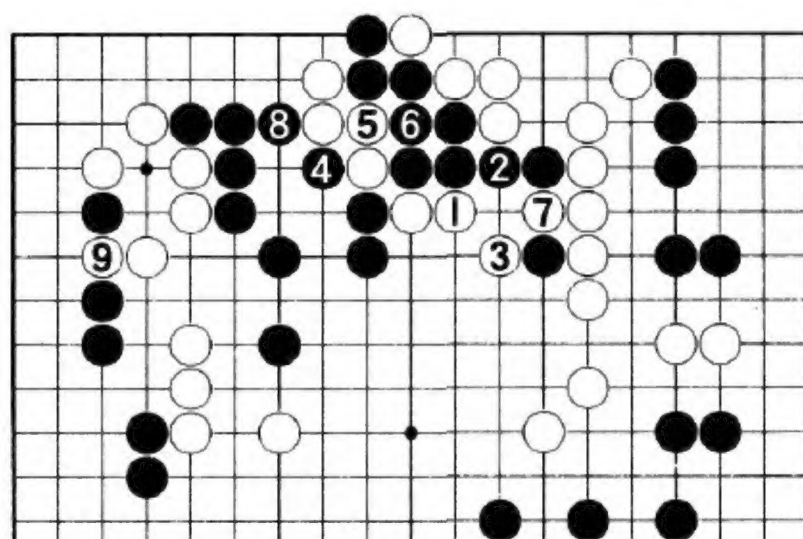


Figure 3 (63 - 100)



Awaji 9-dan



Dia. 3

Figure 3 (63 - 100). Jiang recovers.

White 64 is slack. If at 1 in Dia. 3, White squeezes more effectively than in the game, getting superior thickness with 3 and 7. Jiang was aware of this variation but hallucinated that he could get a ko with the sequence in the figure.

Black 77. A clever move that puts Black ahead in the semeai. This move could be a blind spot even for a professional (the players following the game failed to notice it and so thought that Awaji was in trouble), as it goes against the rule of filling in the liberties from the outside, not the inside, in a semeai.

White 80. White has done well in the fight, as he squeezes on the outside and takes sente, but his result is not as good as that in Dia. 3. Still, he has caught up considerably.

White 82. Jiang obviously felt that he was still behind, so he elected to keep on fighting, but a number of Japanese professionals thought that White 'a' would have given him a good game territorially. His attack meets with a severe counter-attack in the shape of Black 87 and 89, which rob the white group of eye shape.



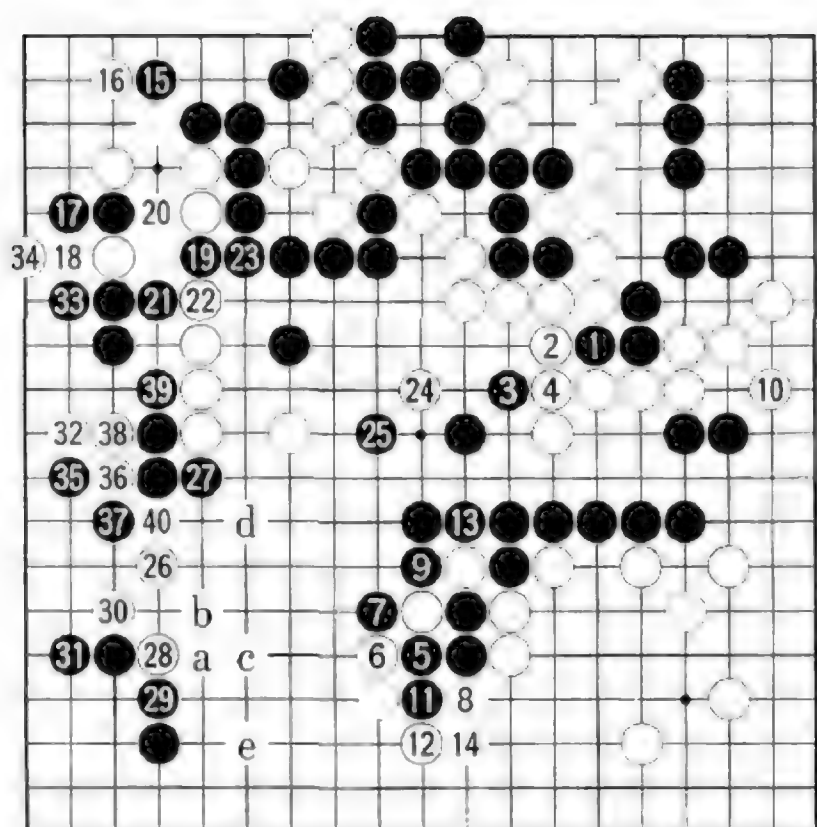


Figure 4 (101 - 140)

**Figure 4 (101 - 140). Who's attacking whom?**

Up to 14, White gains by solidifying his bottom area, but Black uses his central thickness to cut off and attack White's centre stones with 15 to 21. The game still looks good for him.

Black 27 is aggressive. Defending the side by attaching to the left of 26 would be good enough. White seizes the opportunity to make a diversionary attack. If Black 31 at 'a', White will fight a ko with 'b' (he has more ko threats).

White 32. Too aggressive: White 'c' would be good enough. Black 'd' and White 'e' follow. White can afford to give up his centre stones, but Jiang didn't realize this. In any case, his instinct is to fight. The continuation to 64 in the next figure is forced.

**Figure 5 (141 - 180). Life-and-death study**

The result to 67 looks good for Black. Awaji: 'I thought that I had won.' But Jiang doesn't give up so easily.

White 68 leads to the last fight of the game. This corner presents a very difficult life-and-death problem which was explored in detail by

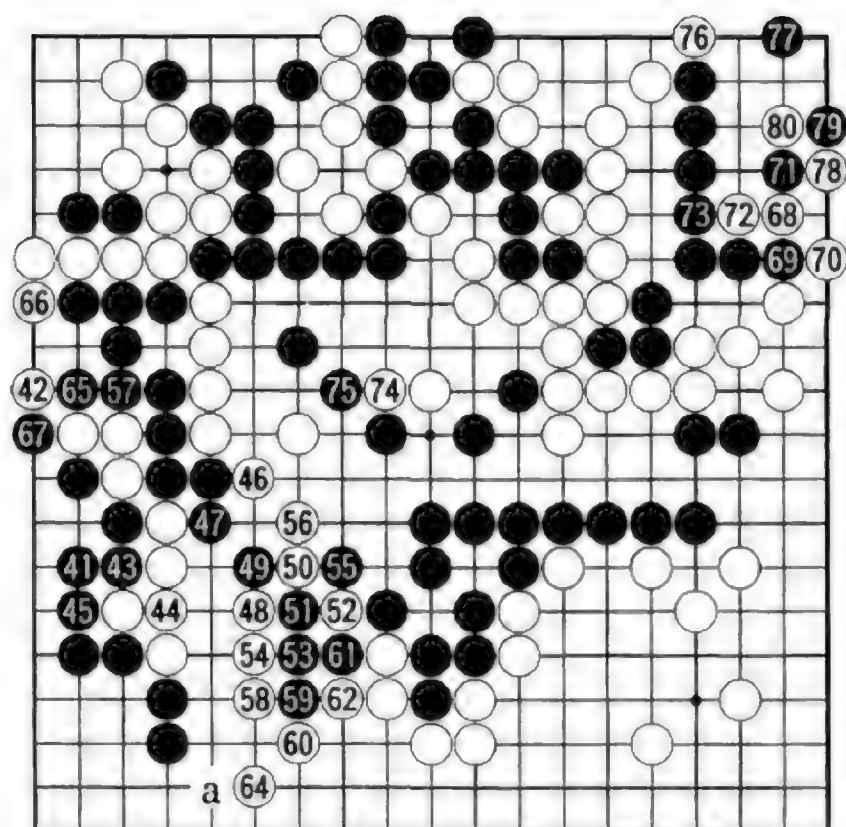
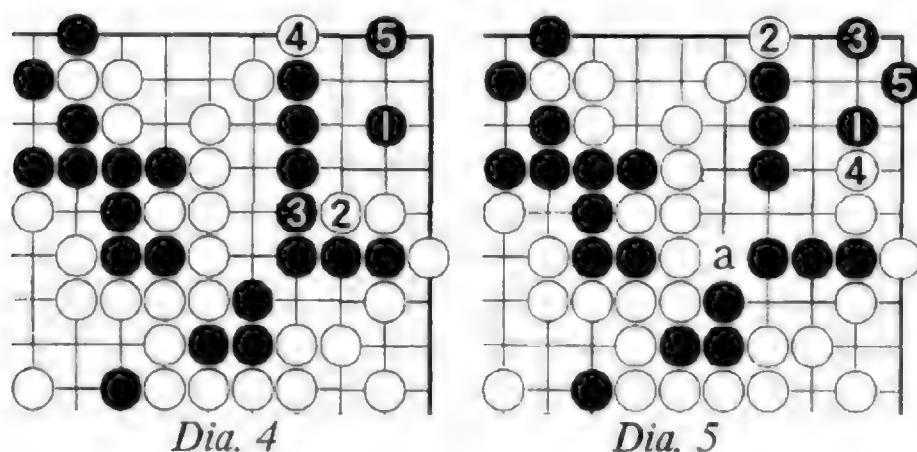
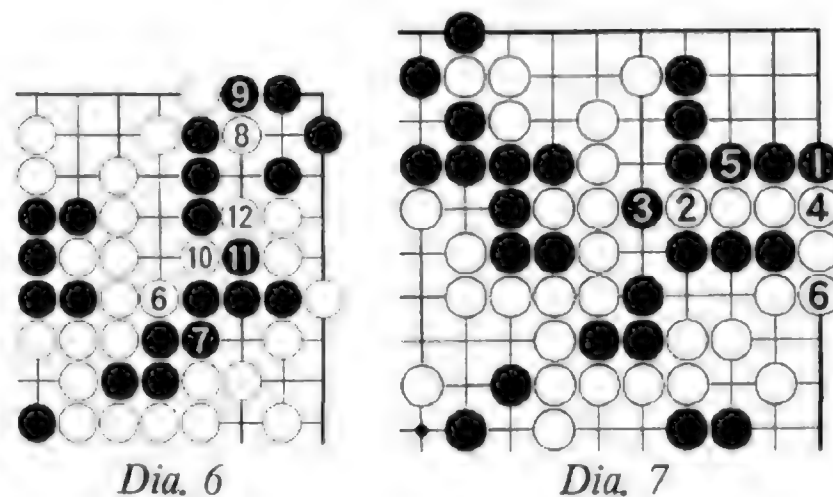


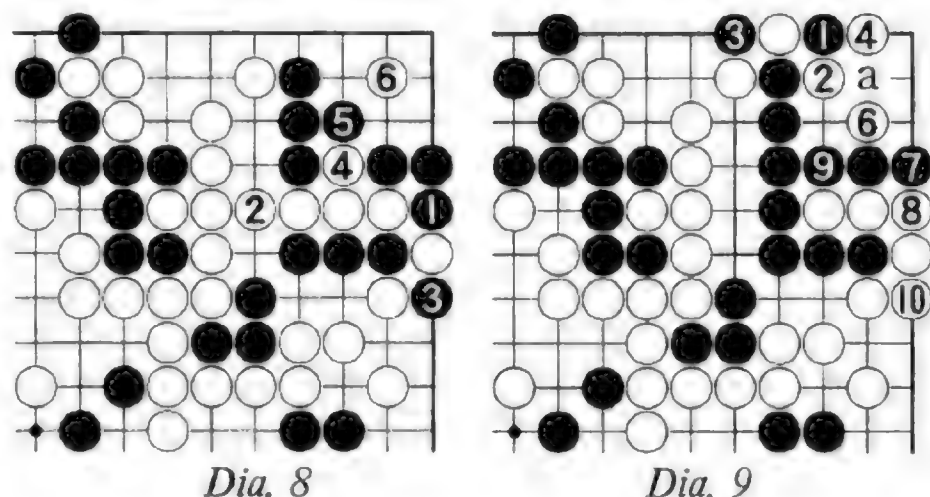
Figure 5 (141 - 180)

63: connects



Dia. 6

Dia. 7



Dia. 8

Dia. 9

5: connects

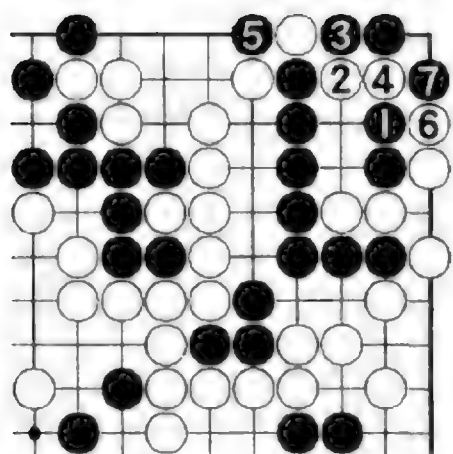
the players after the game. First, with 71 -

Dia. 4. What if Black answers at 1? If White 2 and 4, he can live with 5. However -

Dia. 5. The correct move for White is the immediate hane at 2. The result to 5 looks similar to Dia. 4, but now White can pick up three stones with 'a'. If Black resists, White plays 6 to 12 in Dia. 6. However, giving White the three stones would put him a little in front.

Taken purely as a life-and-death problem, Dia. 5 is the correct answer, but if it loses the game it's useless. Awaji took a calculated risk and





*Dia. 10*

decided to play a ko.

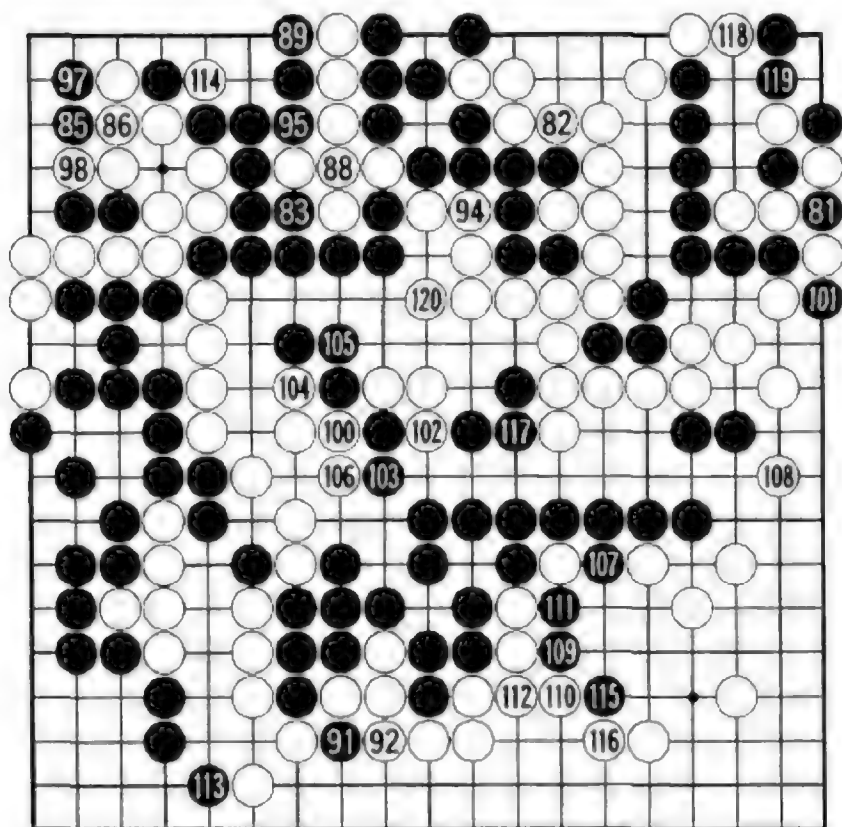
Black 73. If at 1 in Dia. 7, Black could live in sente (he would switch next to 'a' in the figure), but giving up so many stones loses. Instead of 3 –

Dia. 8. If Black makes the mistake of capturing at 3, the whole group dies.

Black 77. Blocking at 1 in Dia. 9 does not work: Black dies. (Black 5 at 'a' gives a ko, of course).

Black 79. Black 1 in Dia. 10 also gives a ko, but with the crucial difference that it is not Black's turn to take it.

Awaji was already in byo-yomi when this fight started, but he made a snap judgement that living would have lost the game. That shows an intuitive flair that is surely to be envied.



*Figure 6 (181 – 220)*

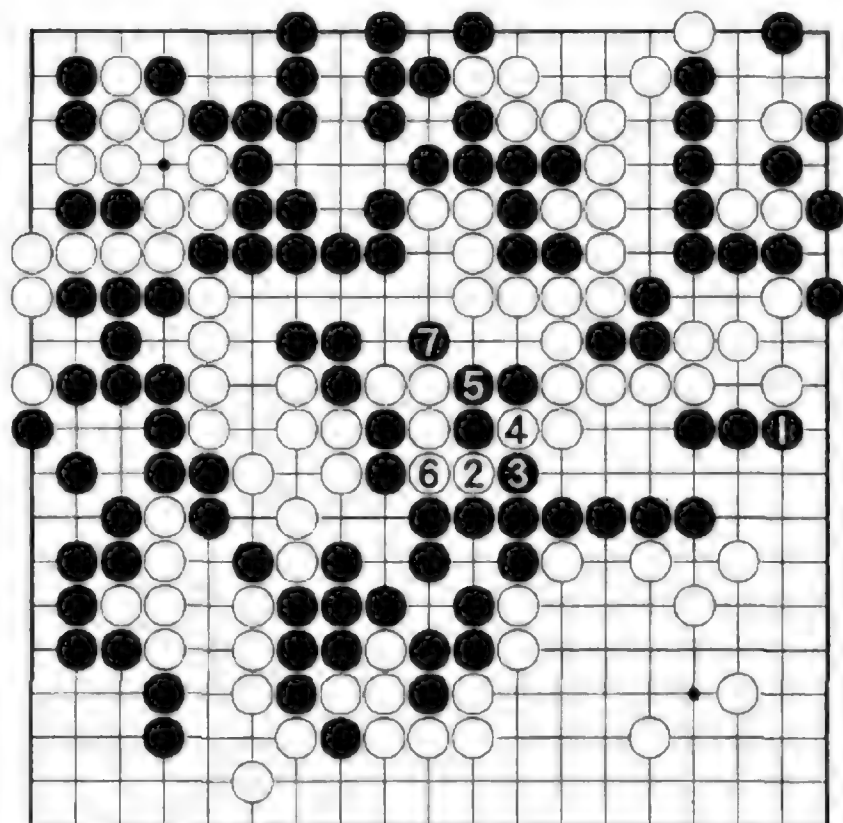
*Ko: 84, 87, 90, 93, 96, 99*

#### **Figure 6 (181 – 220). Anticlimax**

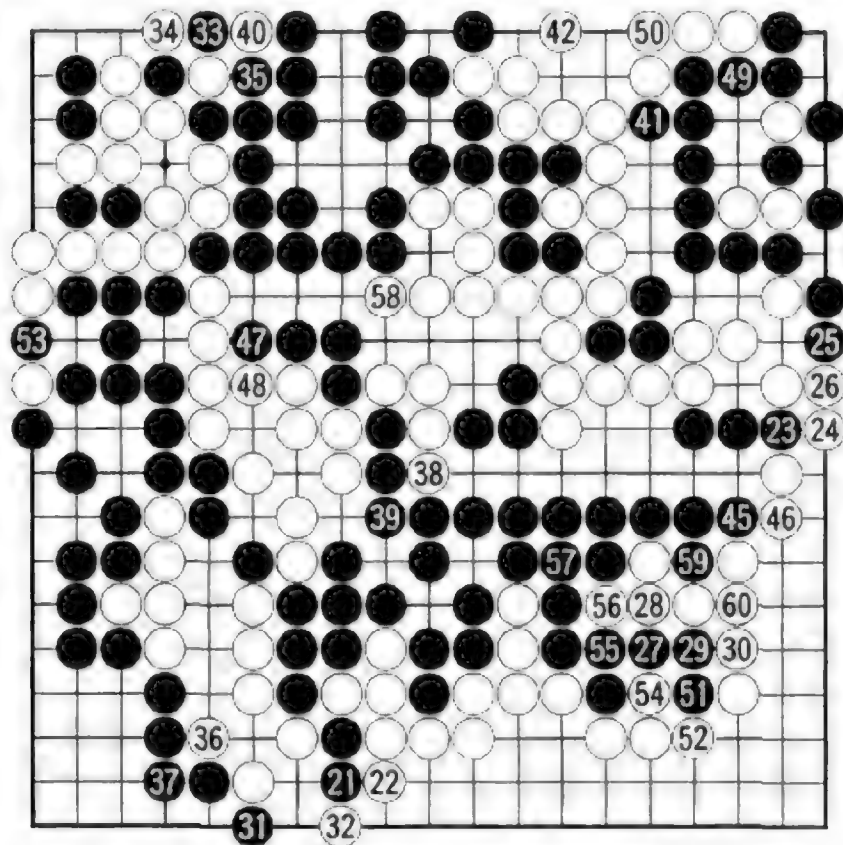
Black 101. Black has no more ko threats, so he must finish off the ko. White seems to profit a lot by reviving his centre group with 102 to 106, but actually at this point it is a won game for

Black.

Black 107 is an anticlimax after Awaji's skilful handling of the ko fight. If he had played at 1 in Dia. 11, White would have had to resign, as his centre group would be unable to get two eyes. The atari at 6 does not work, as Black slips behind him with 7, cutting off the group. White 108 turns the game around.



*Dia. 11*



*Figure 7 (221 – 261)*

*43: ko; 44: connects (below 34);*

*61: connects (at 40)*

#### **Figure 6 (221 – 261). Three in a row**

This was an unfortunate loss for Awaji, considering all the chances that he had, but at the same time Jiang has to be given credit for his



tenacity and refusal to admit defeat.

It was at about this point, with Jiang having defeated three of their players in a row, that the Japanese side started to become really alarmed about the damage he was inflicting on their team. That alarm only grew when he went on to defeat Kataoka and Ishida Akira as well (the games were given in GW40). Jiang commented modestly at one stage that for him 'the top Japanese players were out of sight', but, considering the calibre of the players he was beating, this remark was beginning to lose credibility.

*White wins by 4½ points.*

('Igo Club', April 1985)

### Kobayashi Koichi v. Jiang

Kobayashi Koichi was the first of the three heavy guns on the Japanese side. Actually, as Judan, he was the top-ranked player in their team, coming third in the current pecking order in Japanese go after Cho Kisei & Meijin and Takemiya Honinbo. He had publicly declared his intention of polishing off the whole Chinese team single-handed, and his self-confidence was bolstered by the fact that he had never lost a game to a Chinese player (he won every game on the 1983 tour of China). His success against Chinese players is said to make him the best-known Japanese player in China after Shuko. For that very reason, however, it was all the more essential for the Japanese side that he stop Jiang before he demolished the whole team.

**White:** Kobayashi Koichi Judan

**Black:** Jiang Zhujiu 7-dan

Played on 11 March 1985 at the Nihon Ki-in.

#### Figure 1 (1 – 50). *Jiang looks dangerous.*

The reducing sequence from 22 to 32 seems good for White. Perhaps Black should have played 23 at 31 (White hanes at 25, then extends to 33). However, White 34 was criticized by Shuko. White is aiming at attacking at 'a' later, but his group to the right is too weak to make that a realistic prospect. White should therefore play at 'b' in order to develop towards the more open part of the board.

Black 35. Jiang gets into his stride; he threatens to take control of the game with 35 to 39. The last move, in particular, is the distinctive Jiang style; more conventional would be a shoulder

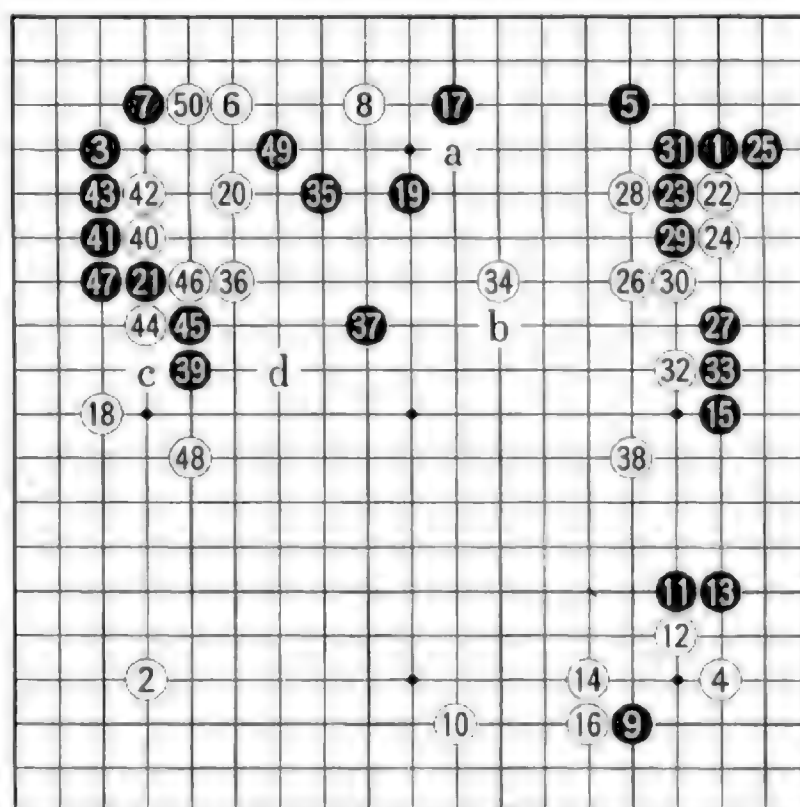


Figure 1 (1 – 50)

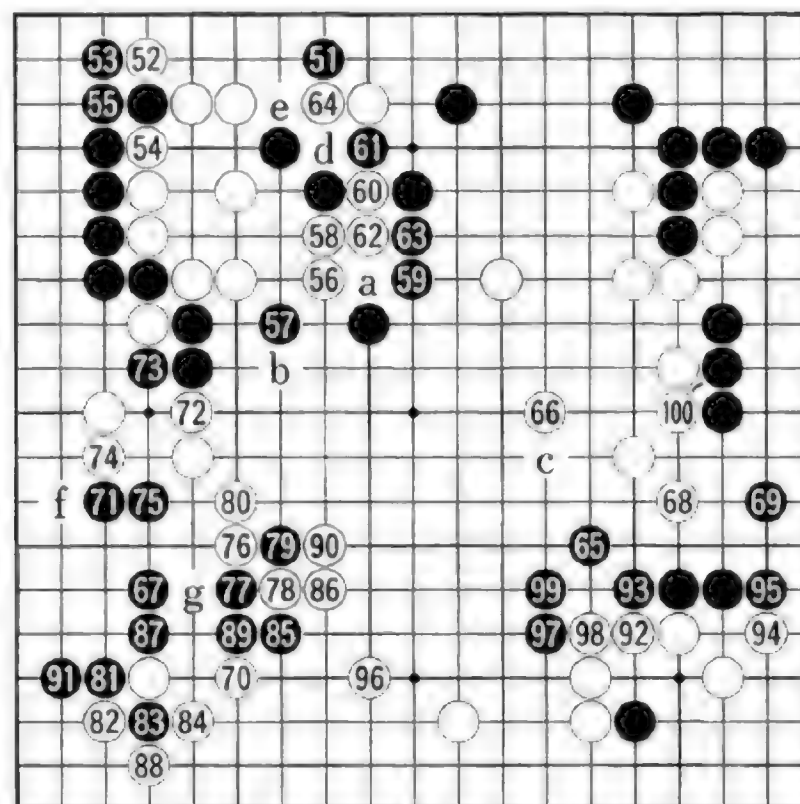


Figure 2 (51 – 100)

hit at 'c'.

Black 49. Shuko didn't like Jiang's strategy of trying to capture a stone with 49 and 51 in the next figure. He advocated jumping to 'd' with 49.

#### Figure 2 (51 – 100). *Jiang's attack fizzles out.*

Black 57 makes it easy for White, who promptly relieves the pressure on his group with 58 and 60. Jiang overlooked these moves; if he had seen them coming, he said, he would have played 57 at 'a'. That forces White 'b', so next Black could attack on the right with 'c'. Kobayashi acknowledged that White would have been in trouble if Black had played like that.

White 64 makes miai of 'd' and 'e', so this



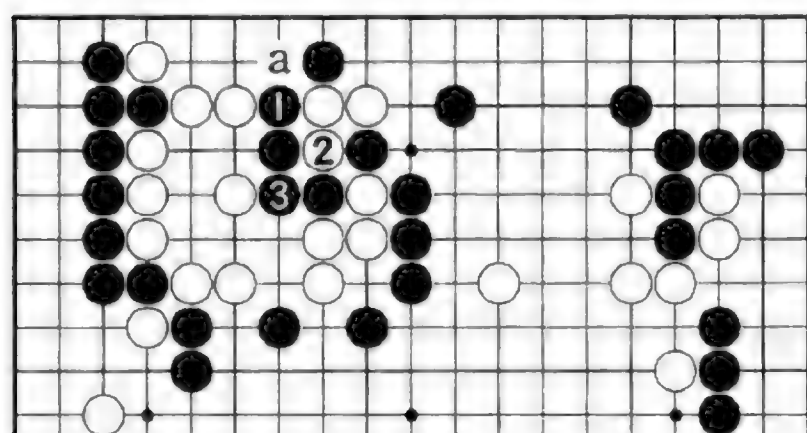
group has settled itself comfortably. That puts White into the lead. Note that if Black tries to destroy White's eye shape with 1 and 3 in Dia. 1, White cuts at 'a' and squeezes, making his two eyes.

White 76. Now White goes on the attack. Black 75, peeping at a bamboo joint, looks heavy. Presumably Black is going all-out because he is behind. Kobayashi: 'Jumping to 77 or 76 is the usual move.'

Black 75. Kobayashi: 'This move, peeping at a bamboo joint, is heavy, but Jiang probably felt he was losing. Jumping to 77 or 76 would be the usual move.' Jiang: 'I played all-out because the game was going badly. If I play at 77, White hanes at 'f', which is not interesting.' Shuko: 'If Black has to play 75, then his position is hopeless.'

Black 81, 83. If Black plays immediately at 85, White will counter with 'g'.

White 92 – 96. These moves indicate that Kobayashi is trying to wind up the game.



*Dia. 1*

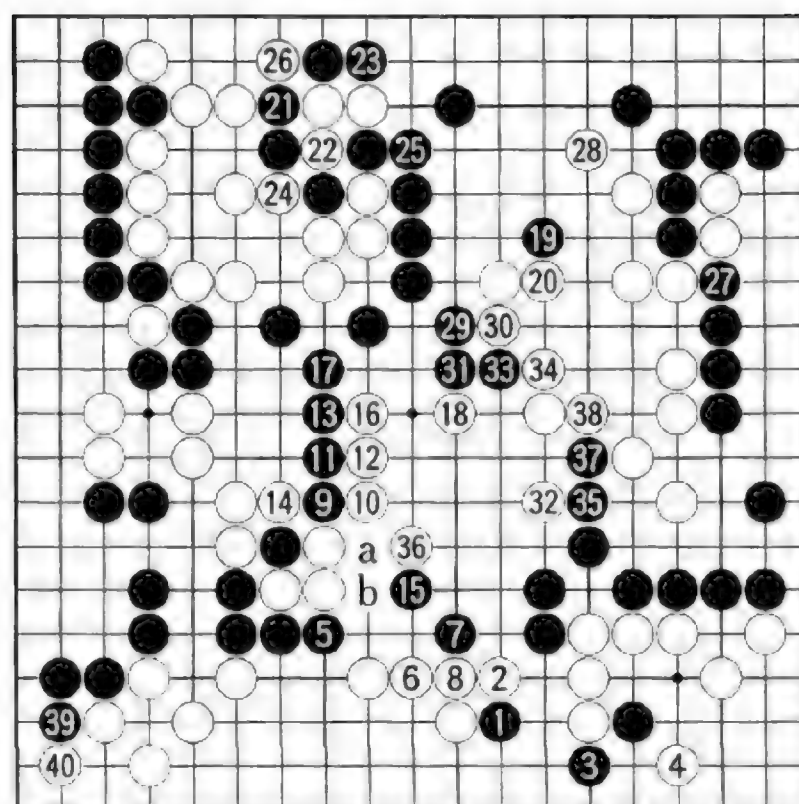
**Figure 3 (101 – 140). End of the winning streak**

Black 1. An attempt to snatch victory from the jaws of defeat that almost comes off. Kobayashi at first hallucinated that he could play 4 at 1 in Dia. 2, but that lets Black live easily with 2 and 4.

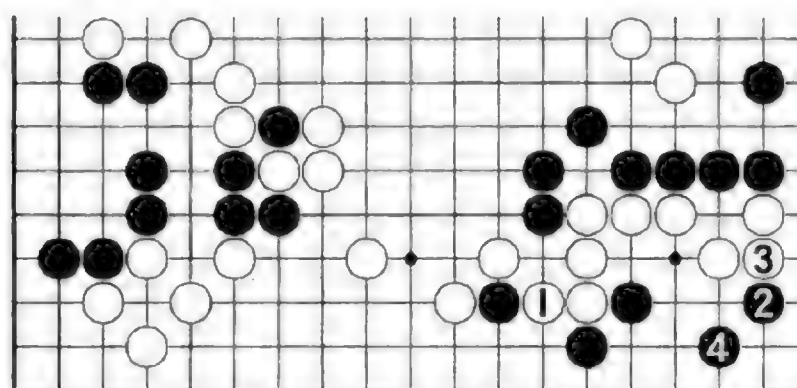
Black 5. Jiang: 'If Black plays 1 to 7 in Dia. 3, the group looks like being captured.' Kobayashi: 'I was not at all confident of catching it. So I intended to answer 1 by pulling back at 3. If next Black 'a', sacrificing a stone with White 2 looks good enough for White.'

Black makes one last attack with 9, but even if he cuts at 'a' with 19, White uses 'b' to link up and his centre group is in no danger of dying.

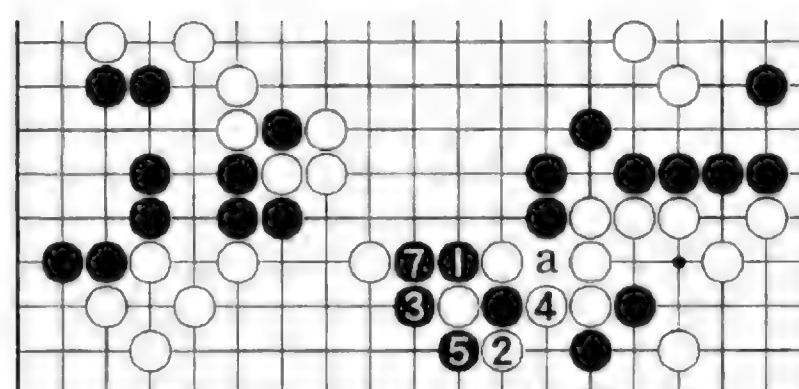
Black's setback in attacking the white group at the top was decisive in this game. After that, he got no chance to make a comeback. Still, Jiang had reason to be satisfied with his achievement in



*Figure 3 (101 – 140)*



*Dia. 2*



*Dia. 3*

*6: connects*

defeating five of the Japanese team, for that took the Chinese further than many go fans had expected them to go. Kobayashi Koichi commented later that he had felt under tremendous pressure to win this game, which is a good indication of what a shock Jiang's winning run was for Japan.

In recognition of Jiang's success, the Chinese Weiqi Association promoted him to 8-dan and also moved him four rungs up the salary ladder. That was quite a turnabout for someone whose go future had been in doubt before the series began.

*Black resigns after White 140.*

(*Igo Club*, July 1985. Translated by John Power.)



# 1985 Japan-China Go Exchange

The 1985 tour of China by a Japanese team saw yet another setback for Japanese go: it was the first Japanese team not to win a majority of its matches. The eight-man team, which toured China from 26 May to 16 June and played seven matches, did manage to pull off a tie, with 26 wins to 26 losses (+ 1 draw), but it performed dismally in the best-of-three individual matches that started the tour off, only winning one and drawing another out of seven matches. This was a sad contrast to the results in the best-of-three matches on the Chinese tour of Japan in 1984, when the Japanese won 11 out of 16 (see GW37). Of course, being the home team then, the Japanese were able to field stronger players, including title-holders like Cho and Kato, but still their touring team this year was hardly a weak one. Apart from Sakata, who has been in semi-retirement for the last year, all of its members were players who have been doing well recently. The results served to bring home keenly to the Japanese the realization that, while it is still too early to say that their days as the top go power are numbered, a strong challenge to their domination is certainly being launched.

The members of the Japanese team were:

Captain: Sakata Eio, Honorary Honinbo

Honda Kunihisa 9-dan (Kansai Ki-in, winner of 1984 NHK Cup)

Ushinohama Satsuo 9-dan (Kansai Ki-in,

member of 4th Meijin league)

Sakai Takeshi 9-dan (twice member of Honinbo league)

Ishida Akira 9-dan (4th in 1985 Meijin league)

Awaji Shuzo 9-dan (1984 Honinbo challenger)

Kuwata Yasuaki 8-dan (winner of two 'Kido' prizes for 1984)

Kamimura Haruo 8-dan (winner of the 8-dan section in the 10th Kisei).

As the chart below shows, the Chinese to some extent restricted their team selection to their top players; Nie and Ma played in every match (each scored 5-2), Liu in six and Tsao, Jiang and Jian in five each. The Chinese players were probably further spurred on by the presence of high government officials, including the Minister for Sport, among the spectators. As shown by the promotion of Jiang to 8-dan for his results in the NEC Japan-China Super Go, the Chinese Weiqi Association attaches considerable importance to these international matches, and the competition to play in them is intense.

All the above factors inevitably meant that every match was a tough one for the tourists, and the strain showed in their bad start. The only consolation for the tourists on this tour was that they came good in the second half of the tour, recovering from an 11-18 deficit after four matches to get a tie.

## 13th Japan-China Go Exchange

| Player      | 28 May<br>Peking    | 30 May<br>Peking     | 1 June<br>Peking      | 4 June<br>Jengdu      | 6 June<br>Jengdu     | 11 June<br>Shanghai | 11 June<br>Shanghai | Score   |
|-------------|---------------------|----------------------|-----------------------|-----------------------|----------------------|---------------------|---------------------|---------|
| Sakata      | Chen<br>lost : 1½   |                      | Wang J.<br>won : R    |                       | Ma<br>won : R        |                     | Nie<br>lost : 1½    | 2 - 2   |
| Honda K     | Nie<br>Won : R      | Nie<br>lost : R      | Nie<br>lost : ½       | Ma<br>lost : 6½       | Jiang<br>lost : R    | Hua<br>won : R      | Tsao<br>won : R     | 3 - 4   |
| Ushinohama  | Tsao<br>lost : 1½   | Tsao<br>won : 9½     | Tsao<br>lost : R      | Shao<br>won : R       | Kong<br>won : R      | Liu<br>lost : R     | Jiang<br>lost : R   | 3 - 4   |
| Sakai       | Jiang<br>won : R    | Jiang<br>won : R     | Ma<br>lost : 13½      | Huang<br>won : R      | Wang Yuan<br>won : R | Ma<br>won : R       | Qian<br>won : R     | 6 - 1   |
| Ishida A.   | Ma<br>lost : R      | Ma<br>lost : R       | Kong<br>lost : 1½     | Nie<br>lost : R       | Liu<br>won : 6½      | Qian<br>won : R     | Hua<br>lost : R     | 2 - 5   |
| Awaji       | Liu<br>no result    | Liu<br>won : ½       | Liu<br>lost : R       | Jiang<br>lost : R     | Tsao<br>lost : R     | Nie<br>won : R      | Ma<br>lost : 2½     | 3 - 3   |
| Kuwata      | Wang Qun<br>won : R | Wang Qun<br>lost : R | Wang Qun<br>lost : 5½ | Wang Qun<br>lost : 5½ | Nie<br>lost : R      | Rui<br>lost : R     | Liao<br>won : R     | 2 - 5   |
| Kamimura H. | Qian<br>won : R     | Qian<br>lost : 3½    | Qian<br>lost : R      | Liu<br>won : R        | Sung<br>won : 9½     | Chen<br>won : 2½    | Shao<br>won : R     | 5 - 2   |
| Team result | 4 - 3               | 3 - 4                | 1 - 7                 | 3 - 4                 | 6 - 2                | 5 - 2               | 4 - 4               | 26 - 26 |

## Jiang v. Sakai

This is the second game from the only three-game match that the Japanese won. It is ironic that it was Sakai who did the best of the touring team because he was in poor health at the start of the trip. The night before the first game he was unable to sleep because of stomach cramps and would have considered forfeiting if it had not been the opening game. Once he started concentrating on the game, he says, he soon forgot everything else. Sakai commented later that if you're serious about a game, lack of sleep is irrelevant.

White: Sakai Takeshi 9-dan

Black: Jiang Zhujiu 8-dan

Played on 30 May 1985 in Peking.

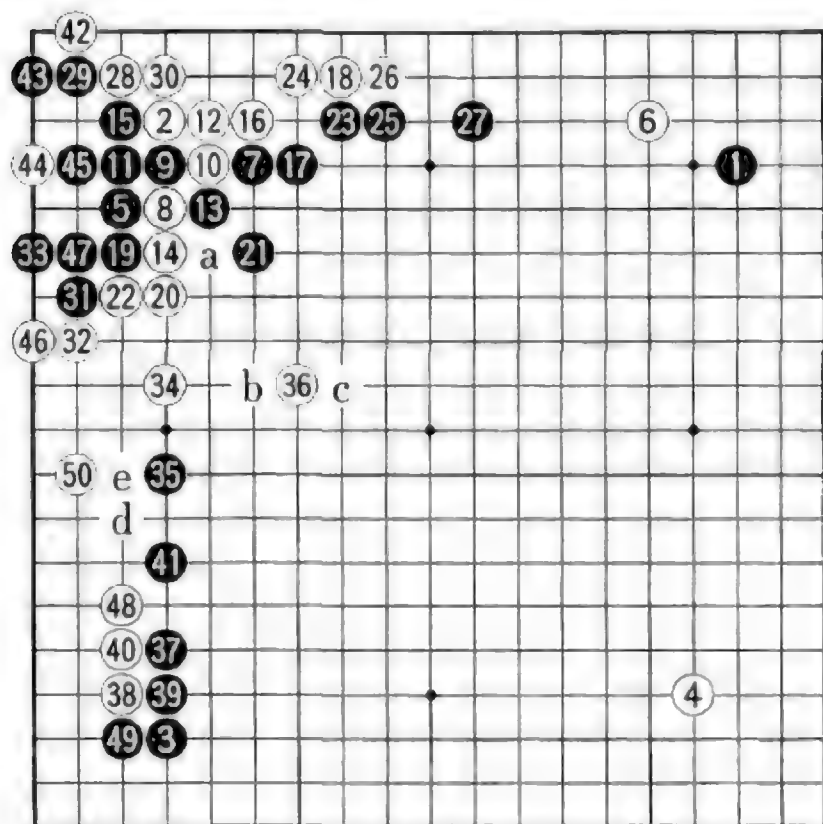


Figure 1 (1 - 50)

### Figure 1 (1 - 50)

White 20. The joseki is 'a', but Sakai believes that 20 is also a natural move.

White 36 is a little thin, but if at 'b', Black 'c' works well.

Black 41. An interesting idea — if next White 49, Black 48 is just right.

White 50 could have lost Sakai the game — why we will see later. White should peep at 'd', then crawl at 'e'.

### Figure 2 (51 - 100)

Black 51. Black is very strong on the bottom left ('a' is sente), so he should extend to 'b'.

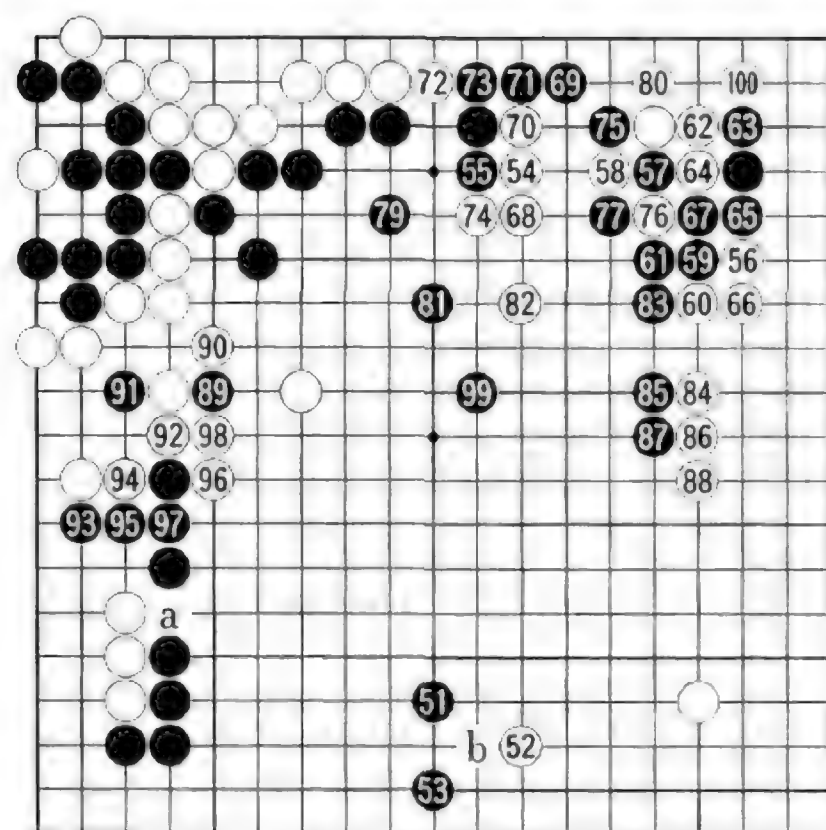
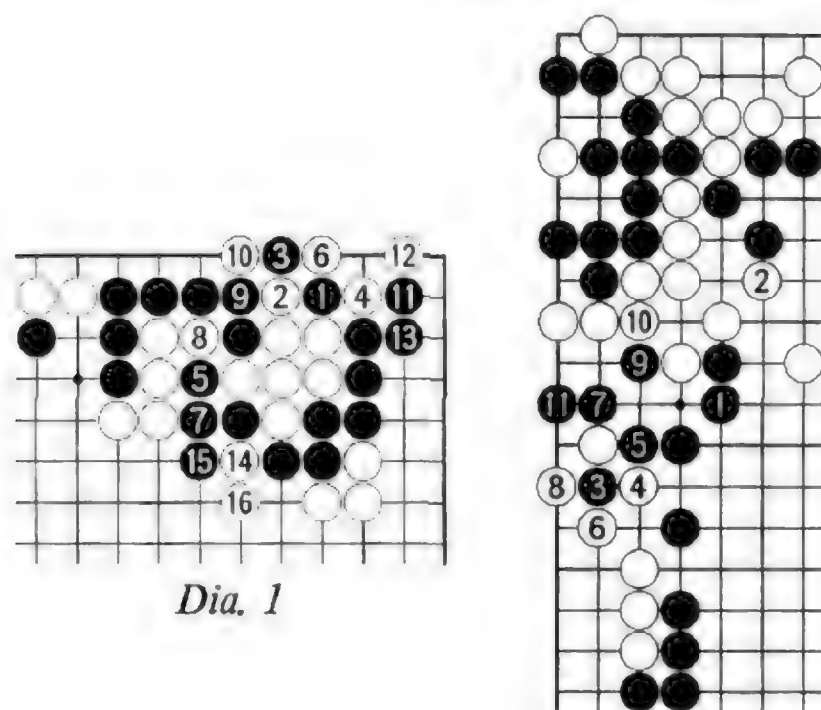


Figure 2 (51 - 100)

78: connects



Dia. 1

Dia. 2

White promptly punishes him for his slack move with 52; Black can't permit White 53 next, so he must reinforce, but he loses a tempo here.

Black 79. Sakai was worried that Black might play the sequence in Dia. 1 (a ko follows). That must have been the aim of Black 75, but Jiang seems to have changed his mind. Not only are there other possible variations, but the fact that White builds a wall on the outside must have disturbed him.

The result to 82 gives White a good game.

Black 85, 87. Helping the opponent to make fourth-line territory is usually taboo, but Black intends to stake the game on attacking in the centre.

Black 91 looks like a tesuji, but actually it muffs Black's chance. Correct is pulling back at 1 in Dia. 2; if White 2, White gets into bad trouble



after 3 to 11. The threat of 3 is why White 50 in Figure 1 was wrong.

White 98. White has ridden out the storm by jettisoning three stones. Capturing 89 and 91 gives him some compensation, and in any case he still has the aji of 'a'.

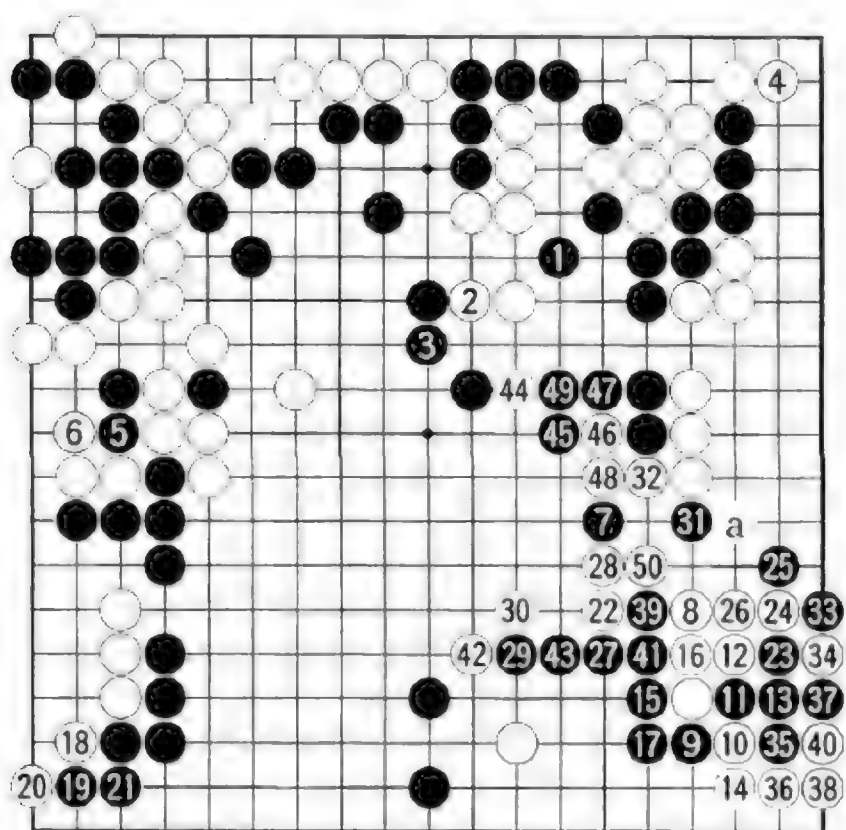


Figure 3 (101 - 150)

Figure 3 (101 - 150)

Black 9. A last attempt to get back into the game.

White 32. Uncompromising - White 'a' would be safer. However, White next simplifies by capturing with 34 to 40.

Figure 4 (151 - 194)

Black 53, a time-saving move, is bad: White 54 weakens the black group to the left. Black loses the reserve eye he could have had by forcing with Black 54.

White sets out to clinch the game with 64. Black cannot block at 66: he would be bound to lose something after White 'a'.

Black 79 - White 80. This exchange helps White. White 82 gains in effectiveness because of the black liberty White has filled with 80.

White 94. There is no way to stop White from linking up.

*Black resigns after White 194.*

Sakai reports that he was much more nervous than when he plays in Japan. His hands were sweating so much that he was afraid that he might drop a stone in byo-yomi. The days when a

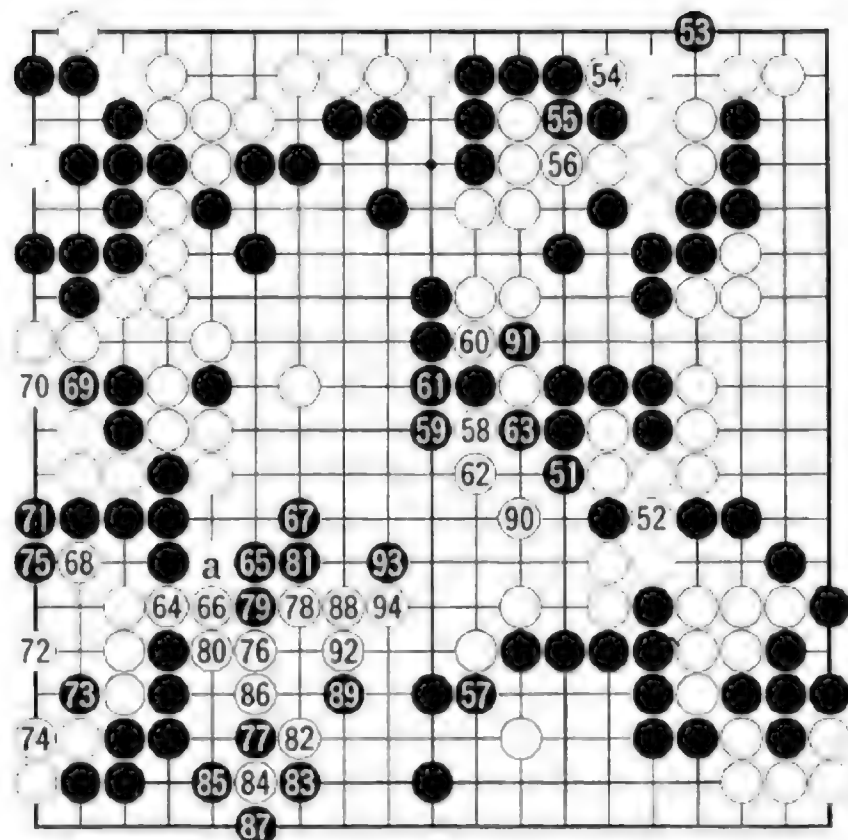


Figure 4 (151 - 194)

Japanese professional could look on a China tour as a working holiday are long past.

### Ma v. Ishida Akira

Recently Ma Xiaochun has looked like deposing Nie as the number one player in China. In the 1984 national championship, he won the individual championship with 13 straight wins and he also took the 6th New Physical Education Cup from Nie, winning the title match 3-1 (this was the first time that Nie failed to win this title). Of course, he is no longer a child prodigy, as he was a mature 20 at the time of this game (he turned 21 on 18 July 1985).

White: Ishida Akira 9-dan

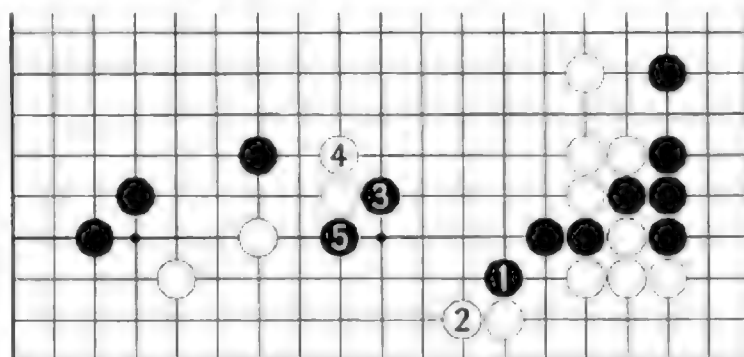
Black: Ma Xiaochun 9-dan

Played on 28 May 1985 in Peking.

Figure 1 (1 - 50)

Black 25 is a good point. For 26, Sakai suggested 'a'.

White 30. Aggressive - Ishida presumably felt that answering at 33 would have overlapped with



Dia. 1

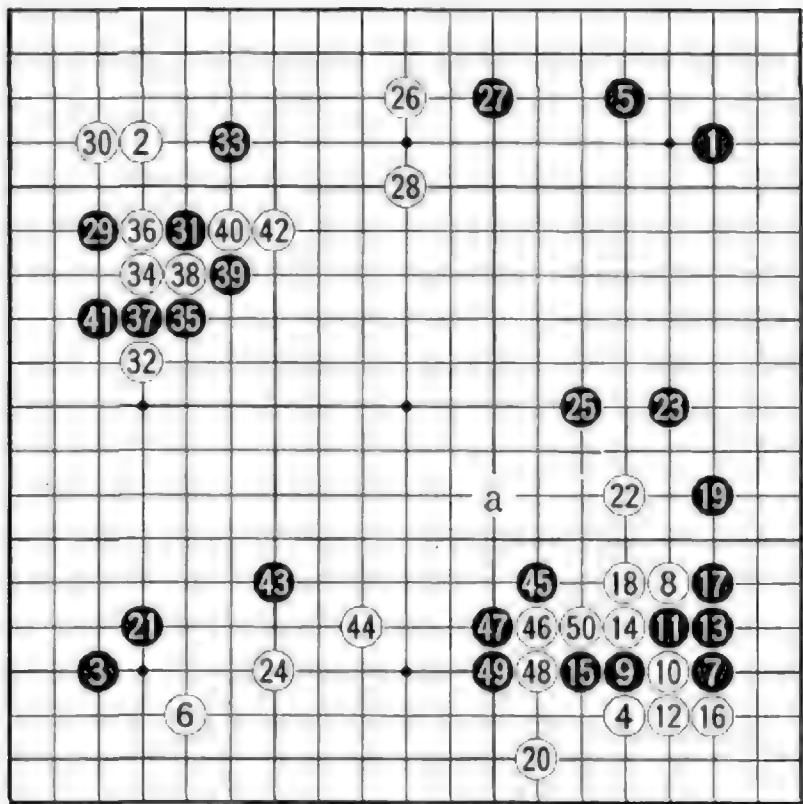


Figure 1 (1 - 50)

26 and 28. Both sides play defiantly with 31 to 35, so an interesting exchange follows. The result to 42 seems even.

Black 45. Ishida commented that he would have found 1 etc. in Dia. 1 more disagreeable. White is happy to kill the aji of the two black stones with 46 to 50.

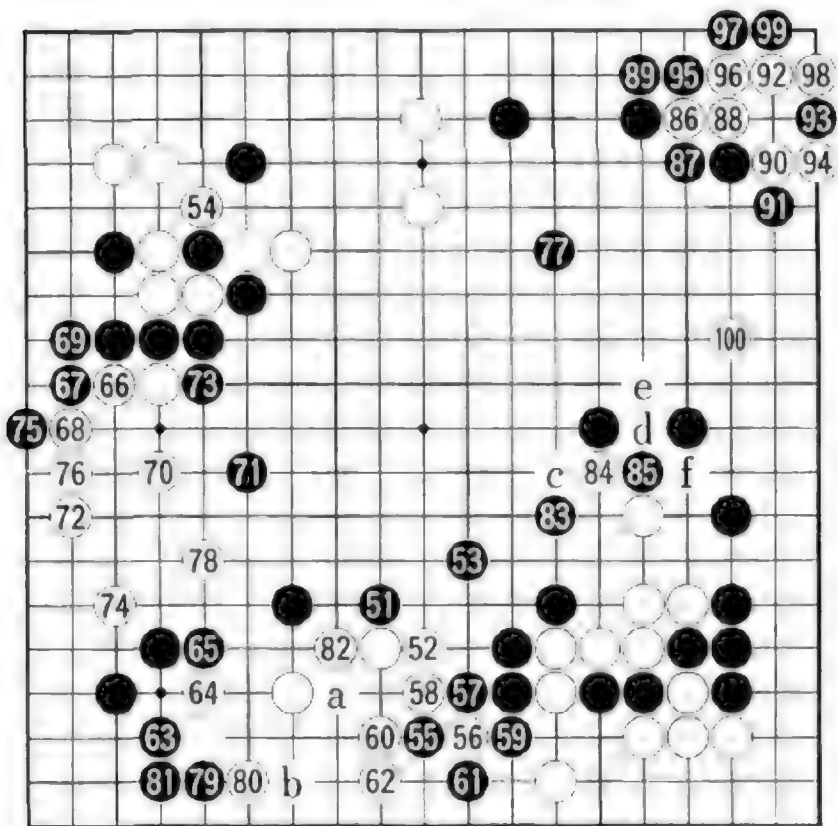


Figure 2 (51 - 100)

#### Figure 2 (51 - 100)

White 58. Better omitted in favour of attaching directly at 60. Black 59 and White 62 would follow, which would leave White with the option of connecting underneath later. In effect, White exchanges 58 for Black 61. Still, White takes the lead when he makes a successful invasion on the

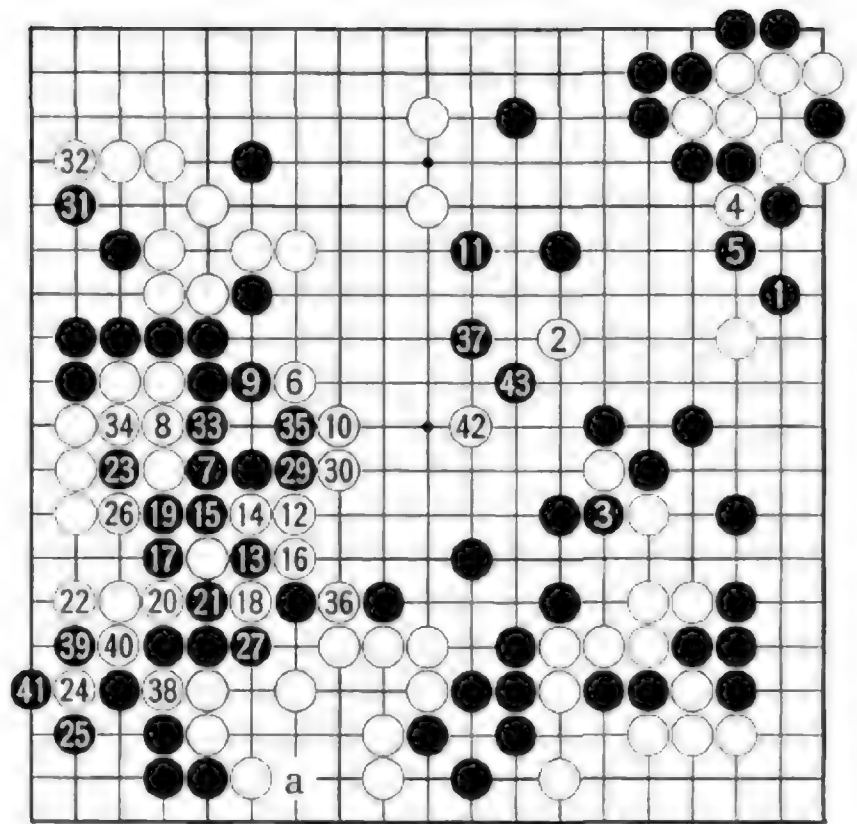
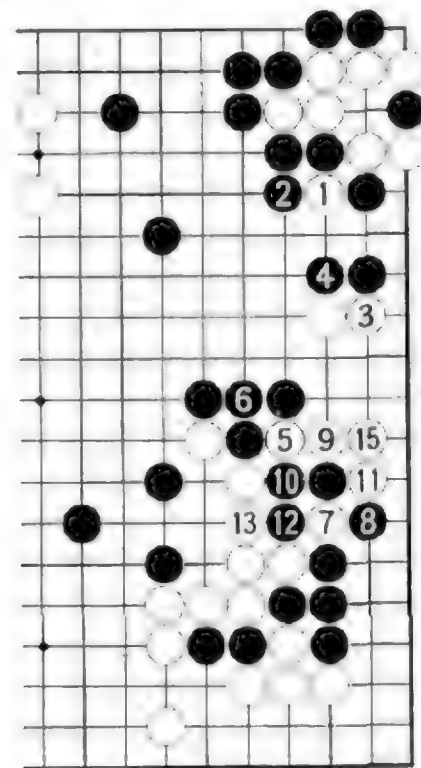


Figure 3 (101 - 143) 28: connects



Dia. 2 14: connects

left side and gets eye shape with 66 to 76.

White 78 is funny. White aims at attacking the black group below, but he ends in gote (if he omits 82, Black kills him with Black 82, White 'a', Black 'b'). It is now that White's mistake with 58 proves costly.

Black 85. If at 'c', White will aim at the ko with 'd', Black 'e', White 'f'.

#### Figure 3 (101 - 143)

White 2. White should first cut at 4, that is, at 1 in Dia. 2. After forcing with 3, he could plunge into the right side with 5 etc. There are various possibilities, but whatever happens a semeai follows. When Black plays 3 in the figure, Black 10 in this diagram becomes sente. White fails to get any leverage out of his dead group in the top right, so he falls behind.





Ma 9-dan

White 6. White's aim is to build thickness preparatory to pulling out 2.

White 22. The losing move. If at 39, White would have been alive and the black group below would have been in danger.

White 24 helps Black. It enables White to pick up five stones later, but Black lives easily with 39 and also gets the endgame play of 'a' for later.

White's failure in this fight decides the outcome of the game.

Moves 144 to 195 omitted. White resigns.

### Rui v. Kuwata

Rui Naiwei (born in 1963) is one of the top woman players in China. In the New Physical Education tournament league last year, she took second place to Ma, quite an achievement considering that she was the only woman in the 11-player league (no Japanese woman player has ever got into a league). She must be close to overtaking the perennial Chinese women's champion, Kong Shangming.

White: Rui Naiwei 6-dan

Black: Kuwata Yasuaki 8-dan

Played on 11 June 1985 in Shanghai.

### Figure 1 (1 – 56)

White 30. Rui goes for profit. Recently there's a tendency to omit the joseki move of White 31.

Black 35. Black could also play at 36.

Black 47. Choosing between 47 and 'a' is difficult.

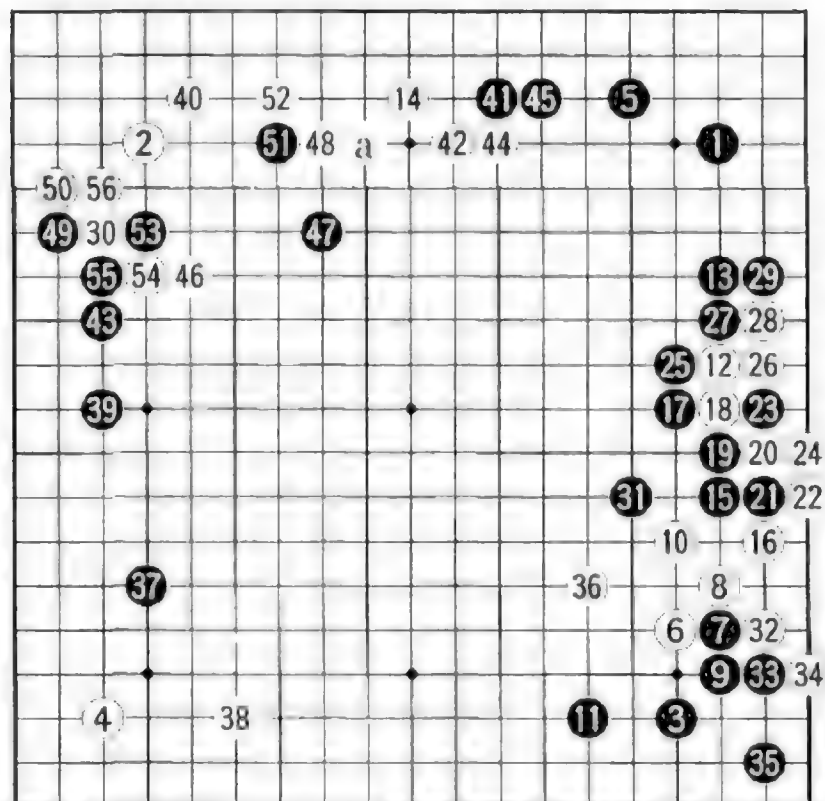


Figure 1 (1 – 56)

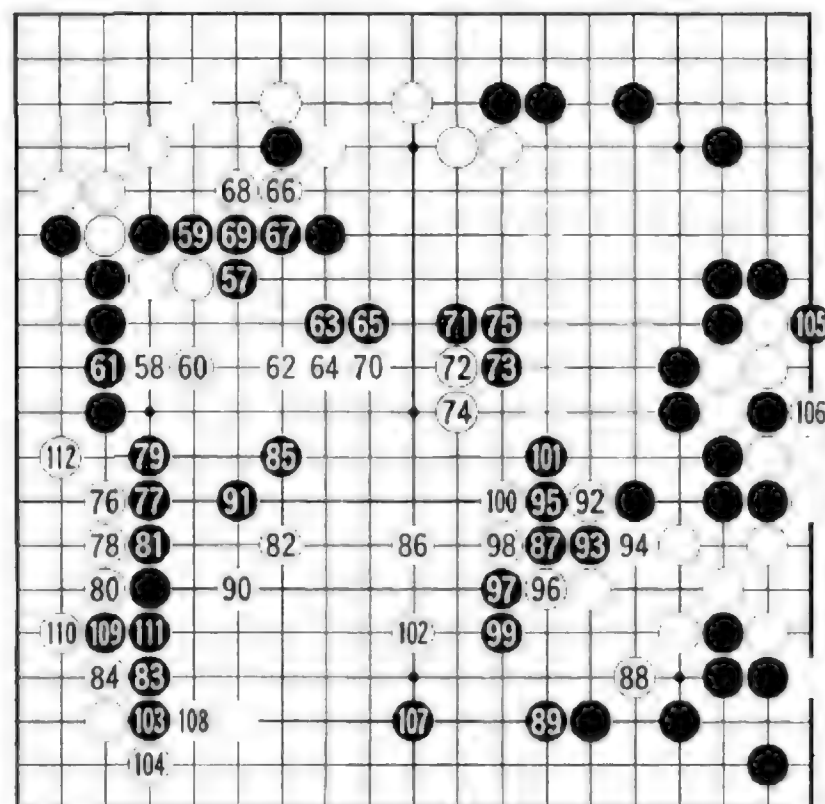
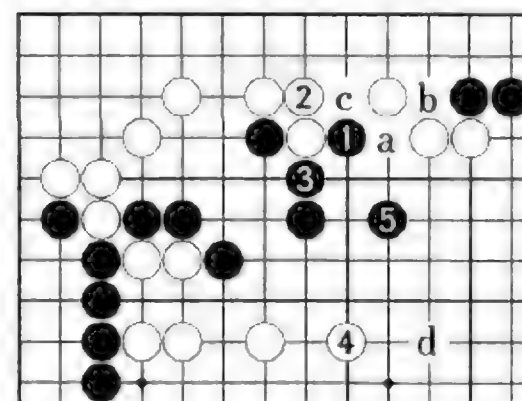


Figure 2 (57 – 112)



Dia. 1

### Figure 2 (57 – 112)

White 58. Rui rejects the peaceful move of White 59.

Black 63 looks natural, but it is bad as it helps White to strengthen herself with 64. Kuwata said that he should have played 1 to 5 in Dia. 1. This is sente, as White has to defend against

Black 'a', White 'b', Black 'c', so next Black could attack at 'd'. White gets a good game when she keeps sente up to 74, then switches to the invasion at 76. Black has to be careful in the subsequent fighting as his large group does not have two eyes.

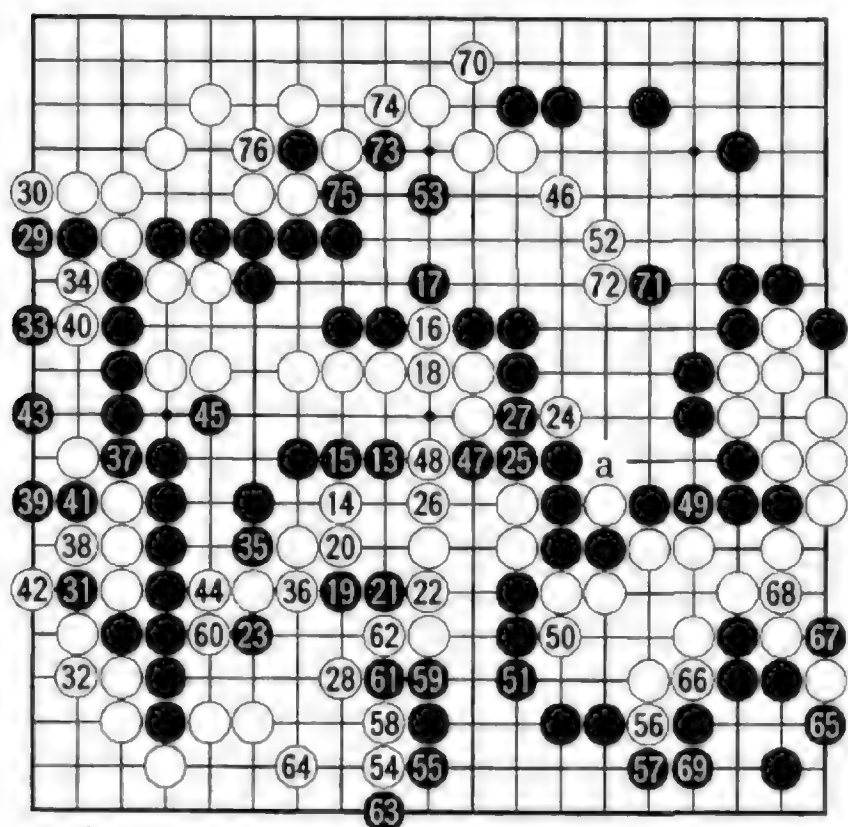


Figure 3 (113 - 176)

Figure 3 (113 - 176)

Black tries to settle his own group by attacking the centre white group. Apparently Black 25 is the losing move, as the exchange for 26 strengthens the white group. If Black had played 25 at 'a', White would have had more trouble settling her group.

Black lives with almost minimal eye space, but White picks up a few points in linking up her group. This difference decides the game.

Sakai, who joined in the after-game discussion, praised Rui highly, commenting that White made virtually no bad moves. He suggested that she might have already have gone ahead of Kong.

*Black resigns after White 176.*

### Tsao v. Awaji

Tsao Dayuan 8-dan (born in 1962) won the 4th WAGC in 1982 and has since developed into one of the top Chinese players. However, he does not do so well against the Japanese (he only scored 2-5 on the 1984 tour of Japan). He won promotion to 8-dan last year. Like Rui 6-dan, he lives in Shanghai, the strongest centre of go in China and the usual winner of team championships.

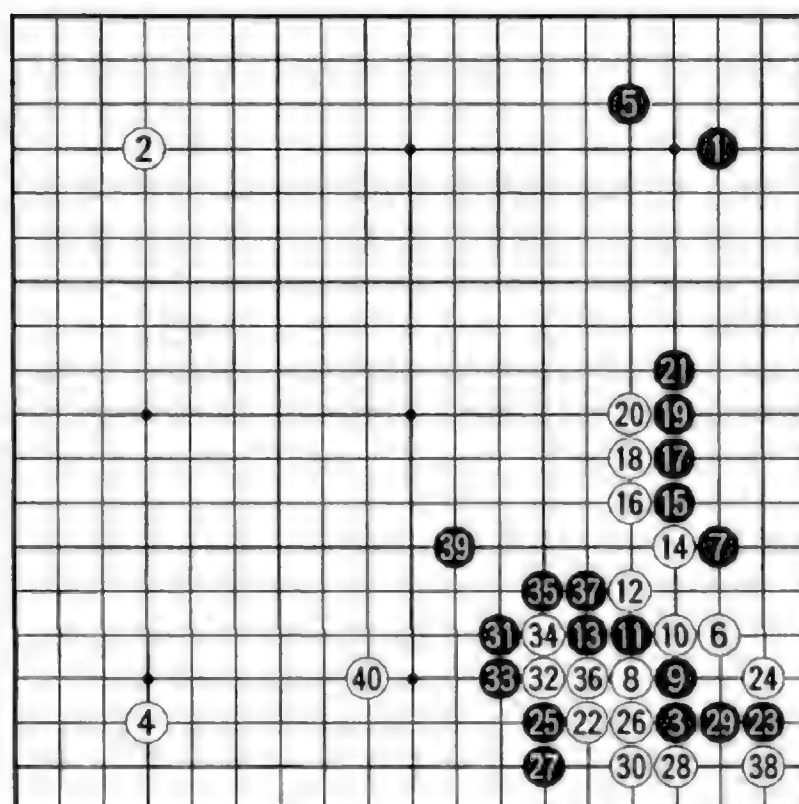
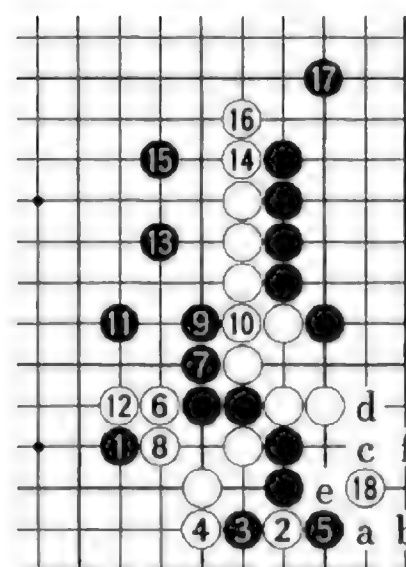


Figure 1 (1 - 40)



Dia. 1

White: Tsao Dayuan 8-dan

Black: Awaji Shuzo 9-dan

Played on 6 June 1985 in Chengdu City.

Figure 1 (1 - 40)

White 22 is a move invented by the Chinese, who seem to have spent a lot of time researching this joseki (the previous joseki move was 22 at 30). The Japanese first saw it when Shao 7-dan sprang it on Kobayashi Koichi during the 1983 tour of China (see GW33, page 59). Shao tried out another variation against Kobayashi in their game in the NEC Japan-China Super Go series in 1985. In the latter game (the only difference in the fuseki was that White 4 was on the star point), Kobayashi continued with 1 etc. in Dia. 1; after the moves to 18 a ko followed in the corner with Black 'a' to White 'f'.

White 32. Better omitted — the thickness Black builds up to 39 is too good for him, though White does make a clean capture in the corner.



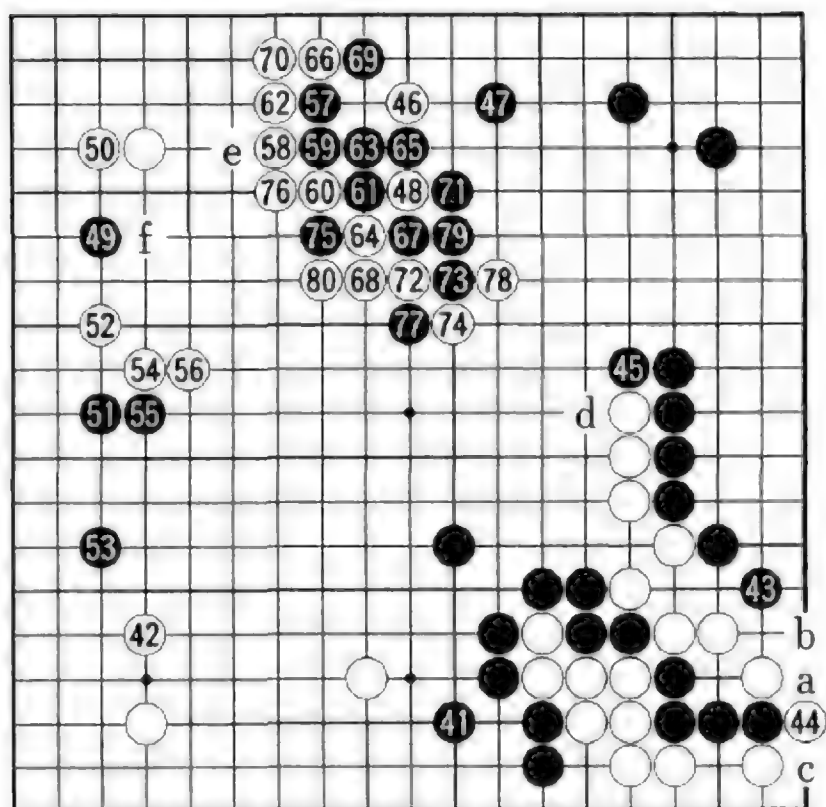


Figure 2 (41 - 80)

### Figure 2 (41 - 80)

White 44. If omitted, Black gets a ko with Black 'a', White 'b', Black 'c'.

Black 45 builds superb thickness; it is virtually the winning move. Black 'd' next would block White off from the centre.

White 48. Perhaps better at 'e' or 'f'. Black has no trouble invading later (49, 51, 57).

White 68. Too thin - should be at 75.

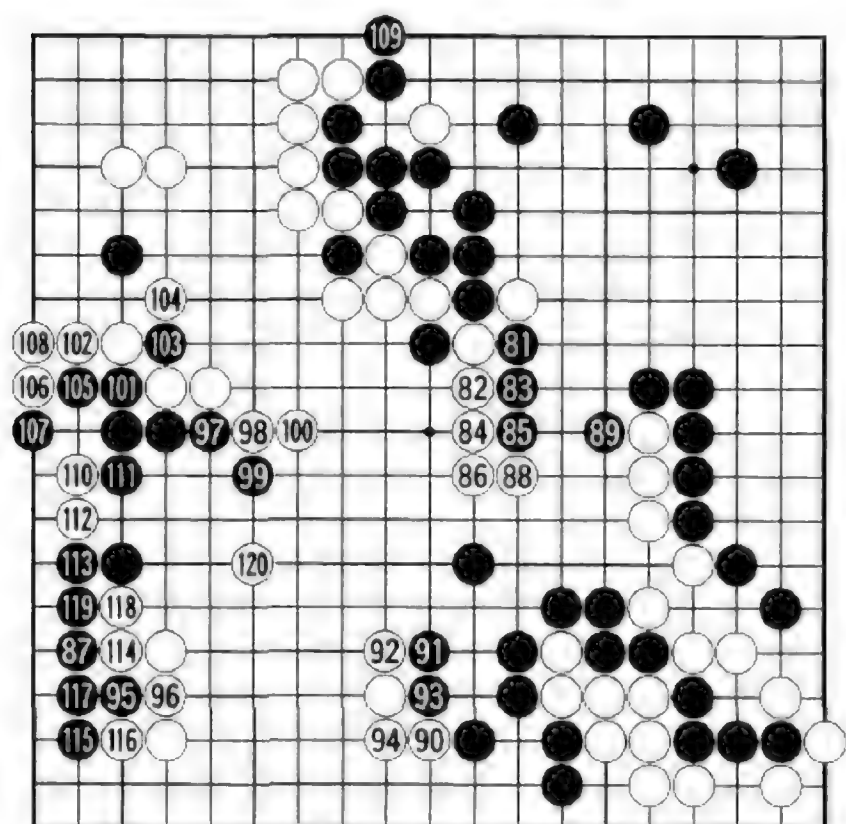


Figure 3 (81 - 120)

### Figure 3 (81 - 120)

Black is ahead, so he tries to keep the game as simple as possible.

### Figure 4 (121 - 163)

Awaji's only scare of the game came after he



Tsao 8-dan

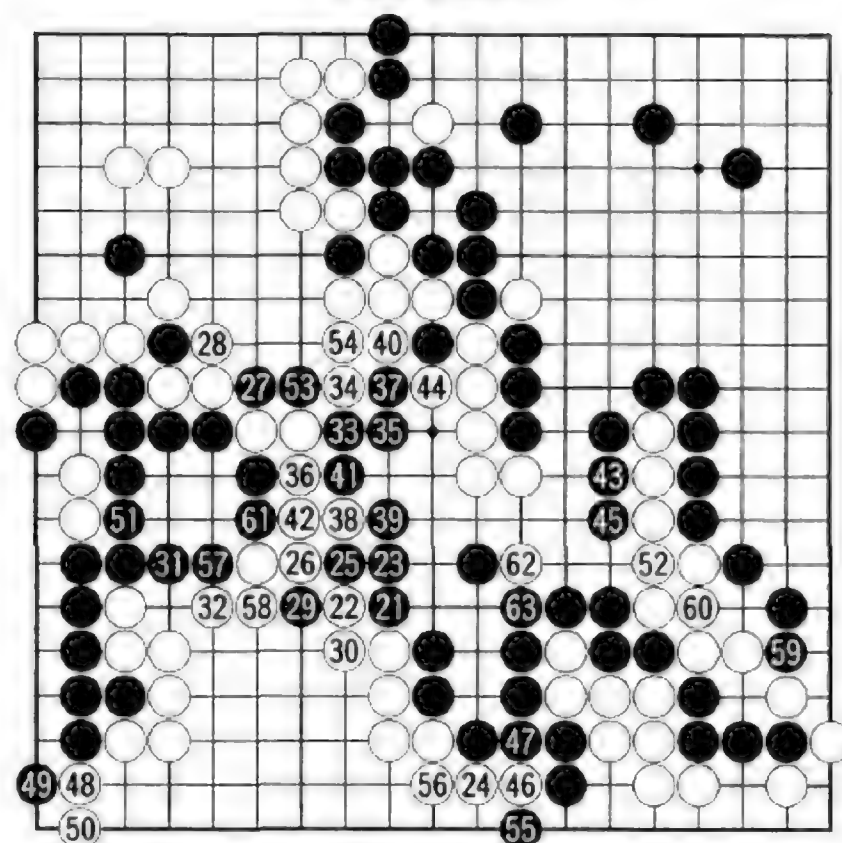
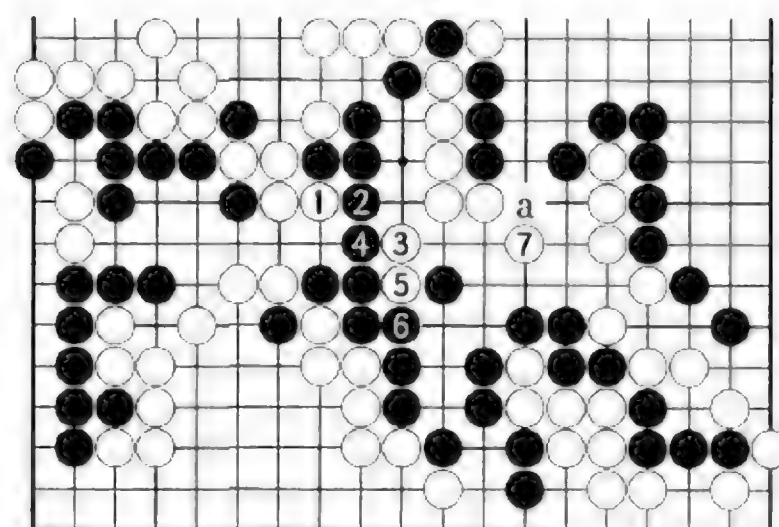


Figure 4 (121 - 163)



Dia. 2

played 37. He thought that White might be able to attack the whole group with 1 to 7 in Dia. 2, so he was relieved when Tsao simply played 38. On going over the sequence later, however, he realized that Black could save himself by playing 6 at 'a'. Still, at the time he was in byo-yomi, so Tsao should at least have tried it.

*White resigns after Black 163.*

(Translated by John Power)

# Go in the Classics (ii): The Tso-chuan

by Donald L. Potter

'Go in the Classics' (*Go World* 37) omitted a reference found in the *Tso-chuan*, an important classic of the fifth century B.C.<sup>1</sup> Legge translates the passage as follows:

*Ning-tsu is now dealing with his ruler not so carefully as if he were playing at chess. How is it possible for him to escape disaster? If a chess-player lifts his man without a definite object, he will not conquer his opponent; how much more must this be the case when one would put a ruler down without a definite object? He is sure not to escape ruin. Alas that by one movement a family whose Heads have been ministers for nine generations should be extinguished!*<sup>2</sup>

In the 1860's, when Legge translated the *Tso-chuan*, the word 'go' was not yet widely used. Today we would translate the expression as 'playing go' rather than 'playing at chess.' The character 'i' 奕 is also used instead of the etymologically correct form 弈. Even today the two are used interchangeably, though inaccurately so. Another minor stylistic point is the translation 'would put a ruler down' — *chih chun*.

*Chih* 置 means 'to establish, arrange, lay out.' *Chih-li* 置立 means 'to establish.' *Chih-chia* 置家 means 'to set up a home, marry and establish a family.' In modern English usage, perhaps, *chih-chun* could be rendered 'in dealing with his ruler.' Legge's construction no doubt aims at keeping the flavor of the Chinese inclination for parallelism: *chü ch'i pu ting, chih chün erh fou ting*, 'playing a stone without consideration, serving one's ruler without thought.' In translation Legge strove to keep as close to the original and basic meaning of the characters. As in the Chinese itself, ambiguity can easily arise.

The key point of this quotation, as with those in *The Analects* and *Mencius*, lies in determining the date of its composition. According to tradition, the *Tso-chuan* has been considered a commentary on a work written by Confucius called the *Ch'un-ch'iu* 春秋, which was itself a brief chronicle of the state of Lu covering the period 722–481 B.C. Because of the Master's

視君不如奕棋其何以免乎奕者舉棋不定不  
勝其耦而況置君而弗定乎必不免矣九世之  
卿族一舉而滅之可哀也哉

## *The Tso-chuan reference to go*

penchant for brachylogy, an impediment seldom encountered in occidental scholarship, his disciple Tso Ch'iu-ming is supposed to have written an exegesis known as the *Tso-chuan* or *Commentary of Tso*.

*Ch'un-ch'iu* is a kind of generic term applied to the chronicles kept by most of the feudal states of the Chou period (1045–255 B.C.). The name derives from the fact that each chapter opens with 'In the spring' or 'In the autumn.' *Ch'un* means 'spring, *ch'iu* 'autumn.' For example, 'In the spring of the Duke's eighteenth year, he invaded his neighbour and killed him.' The emphasis being on conciseness, neither reason nor conclusion are given — hence the need for commentary.

The task of the scribe who kept these records 'was probably of a ritual character . . . Historiography was closely linked with the fortune of the ruling houses.'<sup>3</sup> The court historian recorded not only human but also celestial events. By subjective interpretation of the latter, he was in a position to advise and remonstrate with his ruler.<sup>4</sup>

The idea that Confucius wrote the *Ch'un-ch'iu* derives from a statement by Mencius:



*The world was fallen into decay, and right principles had dwindled away. Perverse discourses and oppressive deeds were again waxen rife. Cases were occurring of ministers who murdered their rulers, and of sons who murdered their fathers. Confucius was afraid and made the Ch'un-ch'iu.*<sup>5</sup>

If, however, Confucius did indeed write a *Ch'un-ch'iu*, few scholars today believe that the one handed down to us is his. More important for us, the Tso commentary was not written by a disciple of Confucius or even, in fact, as a commentary on the *Ch'un-ch'iu*. While the latter is a laconic, disjointed recitation of unconnected events without style or elegance, the *Tso-chuan* is a magnificent history, quite independent of the *Ch'un-ch'iu*. It was later cut up and mutilated to fit the chronology of the *Ch'un-ch'iu*.

The eminent Swedish scholar Bernhard Karlgren writes: 'Among the documents which the sinologist has to utilize for the study of ancient China there is hardly one that in all-round importance is the equal of the *Tso-chuan*.'<sup>6</sup> About it the French sinologue Marcel Granet says: 'Il est le document le plus vivant et le plus riche de la littérature chinoise.'<sup>7</sup>

Traditionally this excellent history is ascribed to a man called Tso Ch'iu-ming, allegedly a disciple of Confucius. The Master once remarked: 'Fine words, an insinuating appearance, and excessive respect; — Tso-ch'iu Ming was ashamed

of such things, and I also am ashamed of them. To conceal resentment against a person, and appear friendly with him; — Tso-ch'iu Ming was ashamed of such conduct, and I also am ashamed of it.'<sup>8</sup>

The great Sung classicist Ma Tuan-lin (1250—1320) argues the impossibility of Confucius's referring to his own disciple as if to an earlier sage. The Tso-ch'iu Ming referred to by Confucius and accepted by tradition cannot have been the author of the *Tso-chuan*. Furthermore, the *Tso-chuan* contains much material which postdates Confucius (551—479 B.C.), so it could hardly have been written by someone earlier. The authorship of the *Tso-chuan* — whether by Tso Ch'iu-ming or Tso-ch'iu Ming (a rare double surname) — remains unclear.

The late 19th century political reformer K'ang Yu-wei (1858—1927) tried to prove that the entire work was a forgery by the Han historian Liu Hsin (33 B.C. — 23 A.D.). K'ang contended that Liu forged the work in support of the latter's patron, the usurper Wang Mang. Karlgren convincingly refutes this argument.

*The Tso-chuan, when studied linguistically . . . turns out to have a grammar of its own, a constellation of grammatical phenomena which is quite unique, and no forger could have imagined and consistently carried through this peculiar grammatical system.*<sup>9</sup>



Karlgren concludes:

*The Tso-chuan has a homogeneous grammar, akin to but not identical with that of the Kuo Yü (but unlike every other ancient Chinese text). The grammar could not have been imagined or carried through by a later faker, and therefore it is a genuine text, written by one man or by several men belonging to one and the same school and having one and the same dialect. It has nothing to do (at least directly) with the school of Lu, as its grammar is totally different from that of Confucius and his disciples, and of Mencius. It is later than the year 468 B.C. (the last year treated in the text) and in any case anterior to 213 B.C., probably to be dated between 468 and 300 B.C.*<sup>10</sup>

Legge suggests somewhere around 424 B.C., which is pretty much a reflection of the opinion of Tu Yu (222–284 A.D.), the earliest authority on the *Tso-chuan*.<sup>11</sup>

Establishing the date of this work is pivotal to our understanding of the development of go. If the *Tso-chuan* were a Han (206 B.C.–220 A.D.) forgery, it would be of no use to us at all. However, as its composition is more internally consistent than either of the other classics mentioning go — *Mencius* and *The Analects* — it was most likely written by one man, probably a highly literate and scholarly court official — the historiographer of the state of Lu (roughly Shantung province in northeastern China). Reasonably dating the composition around 424 B.C. makes it the earliest reference to go that we know of. The comparison of Ning-tzu treating his ruler like ‘one who plays go without design’ suggests that go was well known, at least among the literati, by the sixth century B.C. As the Ning-tzu episode occurs in the 25th year of Duke Hsiang (547 B.C.), we may conclude that go was already established in North China by this time. It no doubt enjoyed a development of at least one or two centuries before Ning-tzu.

#### Notes

1. I am indebted to Dr. A.D. Stefanowska of the University of Sydney for the *Tso-chuan* reference. I would also like to thank Father Ives Camus, S.J., of the Ricci Institute, Taipei, for his kindness in allowing me to use the Institute’s facilities.

2. James Legge, *The Chinese Classics*, Vol. V, *The Ch’un Ts’ew with The Tso Chuen*, reprinted by Southern Materials Center, Taipei, 1983, p. 517.
3. P. Van Der Loon, ‘The Ancient Chinese Chronicles and the Growth of Historical Ideals,’ in *Historians of China and Japan*, edited by Beasley and Pulleybank, London, 1961, p.25.
4. Actually go probably originated with these astrological historians. Probably during the early Chou period (say 1000–800 B.C.) astrologers drew stars with celestial coordinates either on the ground or on a board upon which they cast stones or, more likely, pieces of wood to see how they would line up with the stars. From the alignment they could interpret and predict the future (that is, advise the ruler). It is not hard to see how disagreement over predictions or policy by two shamans could lead to adversarial roles over the board. I hope to show this development in a later article.
5. Legge, *op. cit.*, p.2.
6. Bernhard Karlgren, *On the Authenticity and Nature of the Tso Chuan*, Goteborg, 1926, p.3.
7. *Ibid.*, p. 68.
8. Legge, *op. cit.*, p. 23.
9. Karlgren, *op. cit.*, p. 10.
10. *Ibid.*, p. 64.
11. Legge, *op. cit.*, p. 33. We cannot prove the author of the *Tso-chuan*. What we know is that he was not the double-surnamed sage Tso-ch’iu Ming, to whom Confucius referred. Nor was he a disciple of Confucius named Tso Ch’iu-ming.

#### Further references

- Ch’i Ssu-ho, ‘Professor William Hung on the Ch’un-ch’iu,’ *Yenching Journal of Social Studies*, 1938, pp. 49–71.
- William Hung, ‘A Bibliographical Controversy at the T’ang Court A.D. 719,’ *HJAS*, Vol. 20 (1957), p. 124, note 102 on Tu Yu
- Hung Yeh (William), *Shih Hsueh Nien Pao* Vol. 2, No. 4, pp. 19-96.
- Charles S. Gardener, *Chinese Traditional Historiography*, Harvard, 1961.
- Karlgren, ‘The Early History of the Chou li and Tso chuan Texts,’ *BMFEA*, III (1931), pp. 1-59.
- H. Maspero, ‘La Composition et la date du Tso tchouan,’ *Melanges Chinois et Bouddhiques*, 1 (1931–32).
- Karlgren, ‘The Authenticity of Ancient Chinese Texts,’ *BMFEA*, 1 (1929), pp. 165–183.



# Improvement: Random Notes

Takagawa Shukaku, Hon. Honinbo

*In our previous issue, we presented an extensive biography of Takagawa, together with some essays of related interest. In this issue, we present an essay by Takagawa on a theme of perennial interest to amateur players: how to get stronger.*

## *Two preconditions for improvement*

When I am asked how one goes about getting stronger, I point out the following two methods.

First, replay your own games.

Second, study the fundamentals, especially life-and-death problems.

If one is looking for a noticeable improvement in strength, one should practice both methods regularly.

When replaying your games choose the lost ones rather than wins. Find the reason for your defeat. When replaying wins there is a tendency to feel smug and that won't do you any good. Of course, it's painful to replay a loss (even for us professionals). But hang in there and find out where your weak points are. I particularly recommend this method for swaggering types convinced of their own strength.

But I wonder.

Is it really possible for you to replay your games?

Can you finish a game and dash out of the go club, hurry home to your go board and replay all the moves?

In the beginning, while you are still rather weak, I'm afraid it's too much to ask. At that stage even the moves one has just played are instantly forgotten. But if you get a little bit stronger you will be able to remember 10 or 20 moves. By cultivating the habit of replaying your games and perhaps recording them, you will soon be able to remember 50 moves, 100 moves, and finally down to the last endgame point. Everything is a matter of practice. Again, if you play deliberately, thinking deeply over every move, you will find it easier to replay the game.

## *Vast sea of possibilities*

As for fundamentals, particularly the study of life-and-death problems, the point is to develop reading ability. Oversimplifying a bit, you might say that playing the opening well, for example, is not vital for a good game. But life-and-death problems touch on the essence of go; excelling



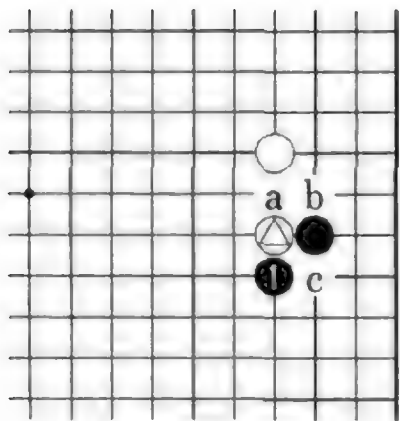
there will put muscle into your game.

Beyond that, there are various ways to improve, particularly in the way one thinks. Amateurs, even very weak ones, have a tendency to play hackneyed, stereotypical moves. 'In this situation, *this* is the only move,' they think; it's almost a reflex action. In short, their way of thinking is too narrow.

I would like you to think about it this way: the number of possibilities in go is vast, almost infinite. The fact is there are many ways of playing. Go is an immense sea, with good moves and tesujis floating throughout the whole. Playing thoughtlessly, automatically, is indeed foolish.

Also, if one is convinced that in any given situation a certain move must be played, one loses track of the overall position. But there is nothing absolute in go. If in this position playing 'A' is correct, in another playing 'B' might be good, which in turn makes 'C' a good move. I am not really telling you any secret. I would just like to see those with the narrow-minded, straitjacket approach cast off their shells and dive into the vast sea of go.

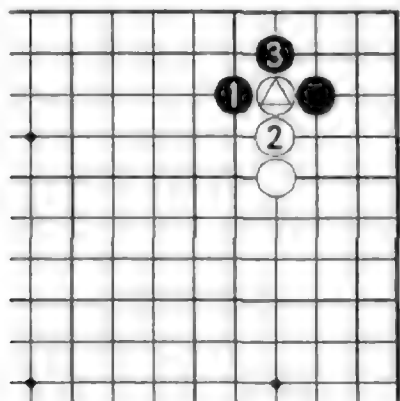
Suppose White attaches with the triangled stone in Dia. 1. It makes sense to hane with Black 2 and it is a natural move; what's more there is a proverb



*Dia. 1*

that says: 'Hane in answer to an attachment.' But if that's all that you can perceive you will never grasp the reality of go. Putting aside the matter of the other hane at 'a', Black can also thrust inward with 'b'. Then again, if Black does not want to see White get stronger, that is, if he wants to leave open the possibility of attacking White, he might pull back to 'c'. And don't forget, of course, Black can always play elsewhere. It's not a question of judging the shape but of the prevailing conditions of the game.

'Well, it's joseki, isn't it?' A player knows joseki, so that is what he plays, but when White plays the triangled stone in Dia. 2, would this player realize that Black has the attachment te-



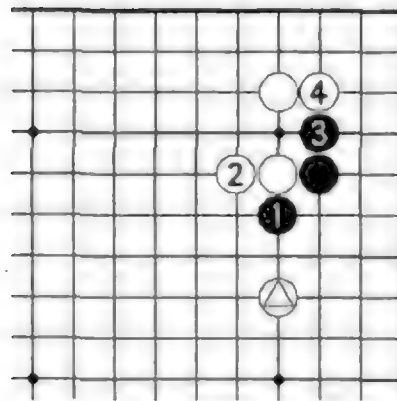
*Dia. 2*

suji at 1? After 3, Black will capture the cutting stone, no matter which side White cuts on; if instead White plays 2 at 3, Black answers by splitting White with 2. That narrow-minded fellow who always 'hanes in answer to an attachment' will miss this pretty variation.

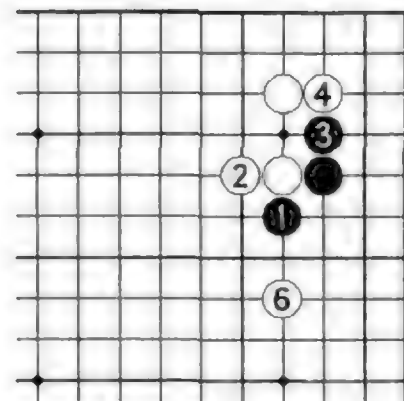
Someone enamored of the tsukenobi (attach-and-extend) joseki might play Black 1 and 3 in Dia. 3, myopically ignoring the presence of the marked white stone.

Dia. 3 is equivalent to playing elsewhere after White 2 and 4 in Dia. 4. How can Black leave himself open to White's attack at 6?

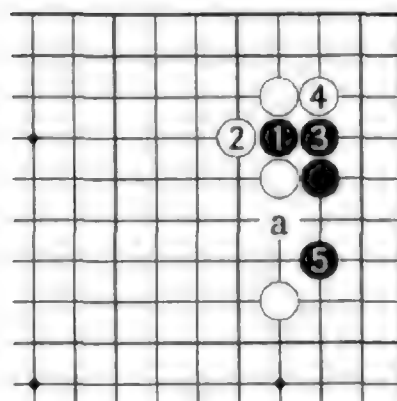
In this case, Black should consider the splitting hane at 1 in Dia. 5. Of course he must keep in mind that if White cuts at 3 with 2, the ladder with Black 2, White 4, Black 'a' must favor Black



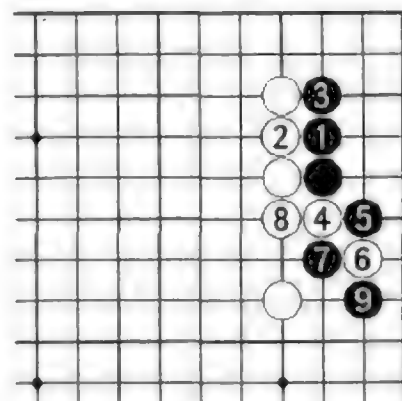
*Dia. 3*



*Dia. 4*



*Dia. 5*



*Dia. 6*

for him to play 1.

What if the ladder is no good? Black extends at 1 in Dia. 6. The two-step hane of White 4 and 6 is a joseki and so is White 6 at 7. In this situation 'answering an attachment with a hane' is simply not correct.

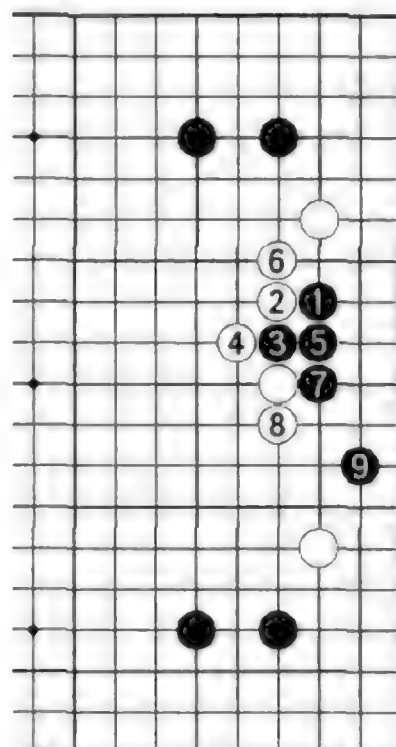
Similarly, Black answers White 2 in Dia. 7 by wedging in at 3. If the ladder is favorable, Black can usurp White's territory up to Black 9.

The ladder upon which this variation is contingent is shown in Dia. 8 with Black 4. Black is more than satisfied to capture with 4 and 6.

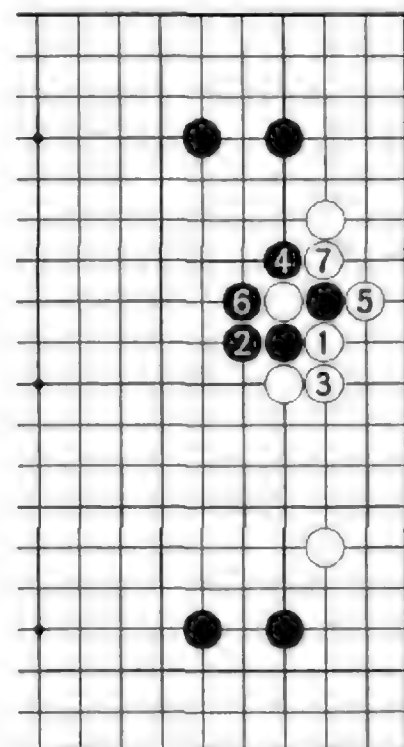
A strong player knows all this already.

Well then, how should Black play in Dia. 9?

White has just attached with the triangled stone. In considering a replay, you must bear in mind the position of Black's triangled stones.

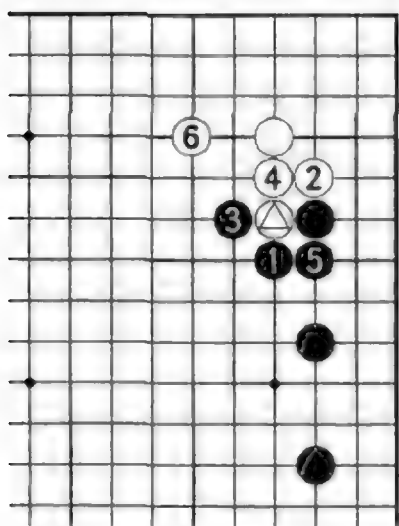


*Dia. 7*

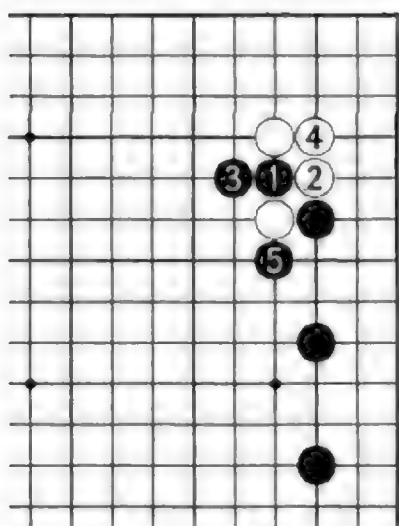


*Dia. 8*





*Dia. 9*



*Dia. 10*

If Black plays the trite hane of 1, White will surely block at 2. Since Black is strong here anyway, White does not hesitate to make him overconcentrated: this is where overall judgment comes into play. If those black triangled stones were not there, White would be reluctant to play 2. But in this case, Black is the one wincing.

So let's set out into that vast sea. What is a better move?

Black is strong here, right? So he can fight strongly! The hane is too mediocre.

Again we have the wedge of Black 1 in Dia. 10 and again we must make sure that the ladder at Black 5 works. That's the real question here.

If the ladder is bad for White, he must atari from above with 2 in Dia. 11. I would like you to compare how Black eats into the corner here with Dia. 9. As Kajiwara would put it: "tsuki-su" (his abbreviation of the phrase "tsuki to suppon", which means "the moon and a mud turtle", i.e. an immense difference). I relish the phrase.

Black may also extend at 1 in Dia. 12. This is also a "tsuki-su" difference compared to Dia. 9. After White 2, Black hanes once at 3, then drives into the corner with 5.

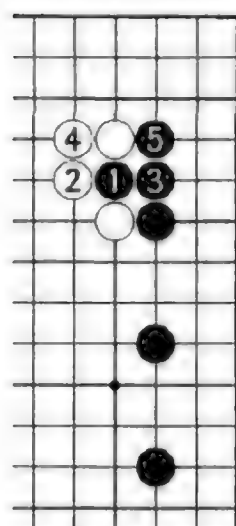
If White prevents this by blocking at 1 in Dia. 13, Black snaps upright with 2. You can see how bad this is for White.

These examples are rather simple but I hope you remember the main idea: in any given situation, a move might be good or bad. And it always changes.

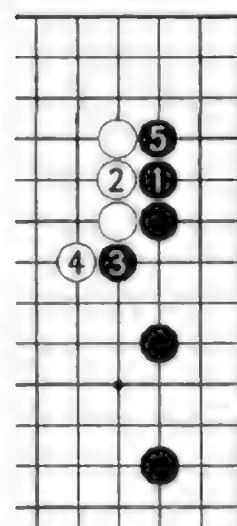
#### *Appreciating go (and getting stronger)*

There are many ways to get strong, and not only just that but to appreciate the game. To the extent that one appreciates the various possibilities one's game and one's strength are enriched.

I. Friendship: four or five close go buddies are



*Dia. 11*



*Dia. 12*



*Dia. 13*

irreplaceable.

II. Sensei: an overseeing friend, whether he is strong or not, is a great help.

III. Rivalry: too strong or too weak is bad.

IV. Books: by gorging oneself, one can get stronger alone. Unfortunately my own works are practically useless in this regard.

V. Teach: your family, for example. Someone may have a dream: my son will be the Meijin-Honinbo. Surely it enriches his life.

VI. Tournaments: enter and see what happens.

VII. Diary: make one. Reflections, triumphs, dirt on a rival, anything you think of.

VIII. Collection: of your own games. Please do not throw out the losses.

IX. Rengo: team games. Playing with four or five people makes for great fun.

X. Mail: go by correspondence. Even a neighbourhood rivalry can be interesting.

XI. Waiting: in lines, on the bus or subway. You can study in the bath and many other places.

XII. Lunchtime: games are fun, but try not to fall into the habit of rushing through two or three blundering games every lunchtime.

XIII. Magazines: clippings. Make a scrapbook. Include positions that made a strong impression on you. Life-and-death problems. Tesujis.

XIV. Picnic: with go buddies. Make it an annual event. Crown the Meijin of the day. Give prizes.

#### *More of the same*

About ten years ago, one of my older friends asked my advice.

'How can I get stronger?'

Now you see I knew this man well.

'Forget it. There's no way,' I said.

I immediately regretted my words. 'Now I've done it,' I thought; but the words had just come out.

I am a man, I haven't a tail. But suppose I

wanted one, a nice one, a lion's or perhaps a Siamese kitten's. If I went to a good doctor, a famous surgeon, would he bluntly turn down my request with such little gracefulness?

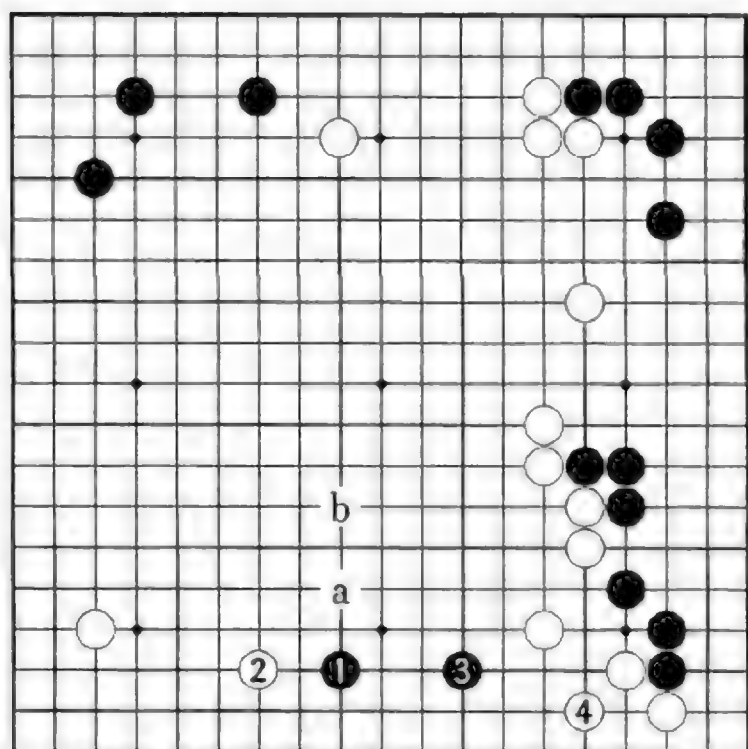
Everyone knew my old friend hadn't an ounce of strength. And maybe I . . . well, the words just

popped out. From time to time I think of my old friend and I remember my words with remorse.

Old friend: become strong. Prove my words hollow. Nothing would make me happier.

(*'Kido'*, October 1977. Translated by Bob Terry.)

### Middle Game Problems Fujisawa Shuko



1. Black to play

White: Kobayashi Kenji 5-dan

Black: Muramatsu Ryuichi 4-dan

These two problems, from the same game, are professional level. In fact, the professional concerned went wrong in the first one.

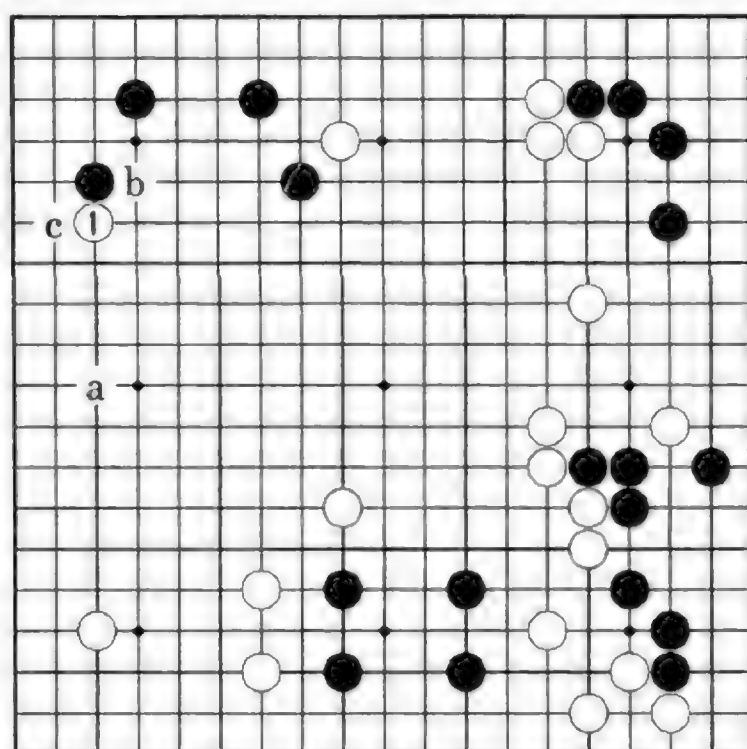
#### Problem 1

White has played positively and has made a good start. Black has just invaded at 1 in order to cut his potential moyo down to size. How should Black continue after White 4? He has to do something to reinforce his weak two-space extension.

In the game Muramatsu made the uninspired jump to 'a', which just gave White an excellent attacking move at 'b'. A better approach would be to reinforce Black's position by attacking the defects in White's position to the right. How does one go about this?

#### Problem 2

How should Black answer White's contact play at 1? This is an aggressive move. Extending to 'a' would be quite adequate and would give White a good overall position, but he has greater

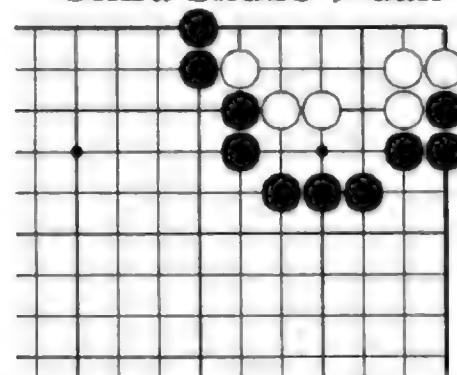


2. Black to play

ambitions. Taking into consideration the presence of the marked black stone, White aims with 1 to force Black to defend passively and make himself overconcentrated. Countering with 'b' or 'c' would fall in with this plan of White's. In his answer Black should also take into account the presence of the marked stone.

Answers on page 47.

### Life-and-Death Problem Ohira Shuzo 9-dan



Black to play. What is the result?

This problem shouldn't be too difficult because of the confined space White has to make eyes in, but only 35% of the *'Kido'* readers who submitted solutions got it right.

Answer on page 48.



## 40th Honinbo Title

Takemiya bounced back immediately after his loss to Cho in the Kisei title match. If anything, his confidence had been increased by the success of his large-moyo strategy against Cho: even though final victory had been denied him, it had brought him within an ace of becoming Kisei.

Rin, of course, is not as strongly territory-oriented a player as Cho, so the games between him and Takemiya did not present as extreme a contrast between the two conflicting styles of territory and influence as did the Kisei title match, but even so the highlight of this series is Takemiya's creative play in the centre. Rin astutely observed before the series began that Takemiya has become more flexible, that is, even when his moyo is broken up, he is able to maintain the territorial balance. He was able to confirm for

himself the truth of his observation.

The only previous title match between Rin and Takemiya was in the 11th Pro Best Ten in 1974. Rin had the better of that encounter, winning 3–0. The Honinbo is a lucky title for these two players, for they have both succeeded in regaining the title after losing it. Rin held the title from 1968 to 1970, then won it back in 1983. Takemiya won it once in 1976, then again in 1980. The only other player to make a comeback in the Honinbo title is Hashimoto Uтаро, who won the 2nd title (1943), then the 5th and 6th (1950, 1951). Takemiya, of course, succeeded in making his second comeback this year, but his problem will be to overcome his reputation for not being able to hang on to a title once he wins it. (A list of title winners is given in GW33, page 8.)

### Game One

**White:** Rin Kaiho, Honinbo

**Black:** Takemiya Masaki, 9-dan

Played on 15, 16 May 1985 at Ueyama Spa in Yamagata Prefecture.

*Commentary by Takemiya.*

Rin plays the same kind of tight territorial game as Cho, but while he seems cautious he is also extremely good at mixing it up. I could not begin to imagine how our games would turn out, so there was no way of preparing a strategy in advance — not that I possess the knack of altering my strategy to match the opponent.

In my case, I play a completely different kind of game with white and with black, but even when I have white I don't think very much about what strategy to adopt. I intend just to express the ideas that occur to me on the spot. Fortunately, I am in good shape physically.

**Figure 1 (1 – 31).** *Takemiya is not happy.*

Black 9. An old favourite of mine, though probably the first time I have played it in conjunction with the niren-sei (two star-point stones in a row). I used to be fond of the strategy of connecting solidly at 1 in Dia. 1, then extending to 3. This makes miai of an approach move at 'a' in the figure and setting up a sanren-sei with 'b'.

Black 11–15. An idea that occurred to me on the spot. The balance is impressive, I think

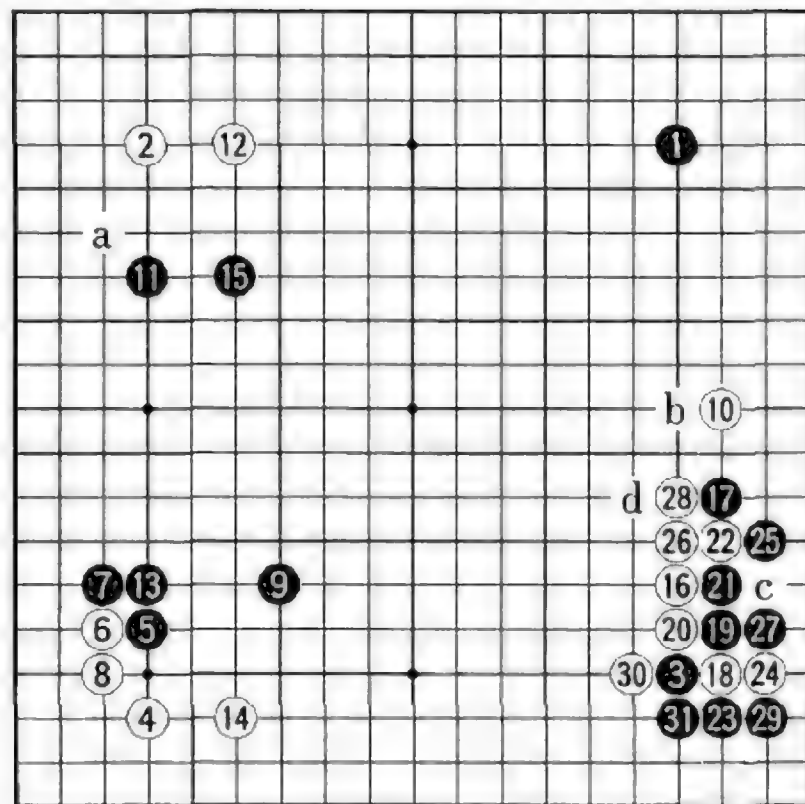


Figure 1 (1 – 31)

you'll agree.

Black 17. I didn't feel like making the usual response at 1 in Dia. 2, as the lower edge is not worth much in this game (White's low move at 14 denies Black potential for expansion there). That's why I tried the experiment of 17, but the result was not very satisfactory. I still don't know what is the best way to play here.

White 18. If at 1 in Dia. 3, Black gets an ideal result by building a large corner territory. For 18, jumping towards the edge with 'c' also looks good. Black will jump to 'd'; what happens then I don't know, as I didn't analyse this variation very much.

## Honinbo Title Mini-Encyclopaedia

### Record number of titles

Takagawa: 9 in a row (followed by Sakata with 7 in a row, Ishida Yoshio 5 in a row, Rin 5 in total).

### Youngest Honinbo

Ishida Yoshio 7-dan, aged 22, in 1971 (26th).

### Most appearances in league

Sakata: 31 times (including terms as title-holder).

### Most successive appearances in league

Rin: 22 (including 41st league); Takagawa: 21 (both figures include terms as title-holder).

### Most successive wins

Sakata: 17 in a row in Honinbo title matches (against Takagawa, Yamabe, Shuko, Rin).

### Youngest player in a Honinbo league

Takemiya 6-dan: 20 years 10 months (27th league)

### First tournament to use komi

The Honinbo was the first tournament to adopt komi. This was 4½ points until 1974. However, there was no komi in the 1st and 3rd title matches.

### First best-of-seven

In 1950 the Honinbo became a best-of-seven title match. (Till then it was mainly a best-of-

six.)

### Origin of the name

The priest Nikkai (1559–1623), the strongest go player of his day, lived in a pagoda named Honinbo, one of seven pagodas at the Jakkoji Temple in Kyoto. When he established a hereditary go school, he took the name Honinbo for the school and called himself Sansa.

### Title-holders' names

The Honinbo is the only title that entitles the holder to assume a special name on winning the title. Names assumed by title-holders are:

Sekiyama Riichi — Honinbo Risen

Hashimoto Utaro — Honinbo Shou

Iwamoto Kaoru — Honinbo Kunwa

Takagawa Kaku — Honinbo Shukaku

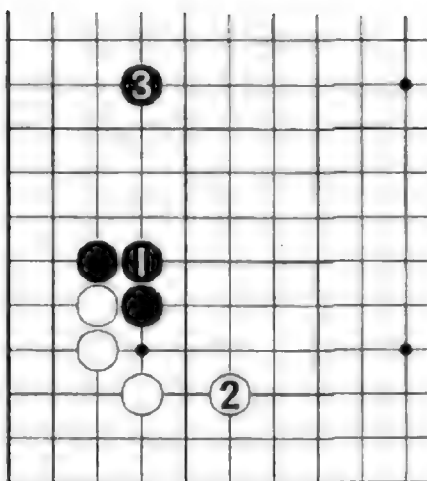
Sakata Eio — Honinbo Eiju

Ishida Yoshio — Honinbo Shuho

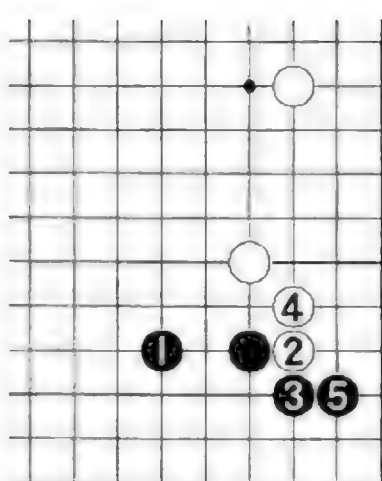
Takemiya Masaki — Honinbo Shuju, later Seiju

Kato Masao — Honinbo Kensei.

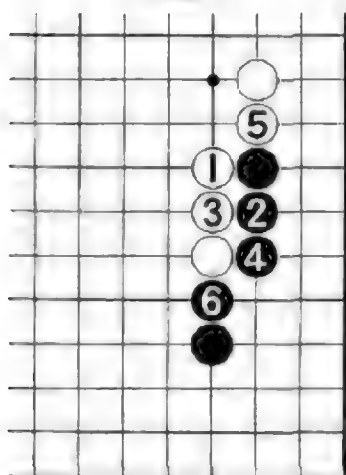
In addition to using the assumed name with the title Honinbo, as above, a player might use it in place of his given name, e.g., Takagawa Shukaku. Takemiya changed his assumed name the second time he won the title.



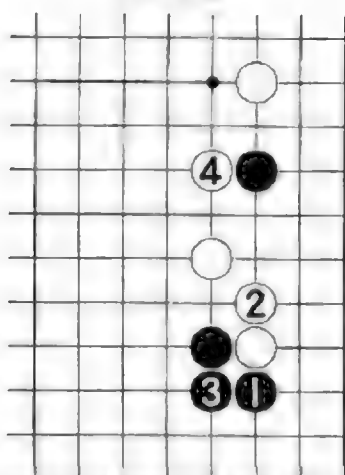
Dia. 1



Dia. 2



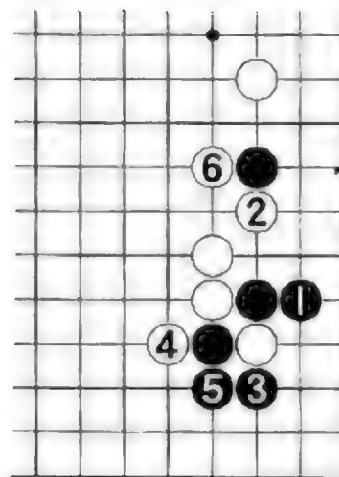
Dia. 3



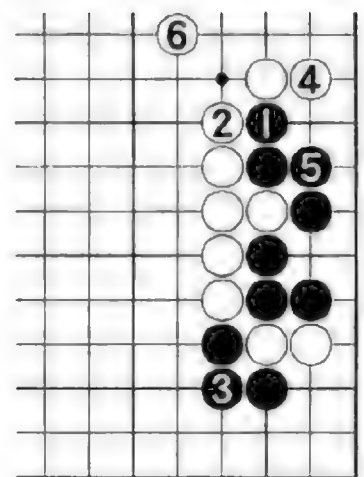
Dia. 4

Black 19 is the only move. Following Dia. 4 would be just what White wants. After White 4, the black stone is immobilized.

Black 21. I had trouble making up my mind



Dia. 5



Dia. 6

between this move and Black 1 in Dia. 5. The continuation to 6 could be expected, giving a result much the same as that in the game. There are small differences, however, and I couldn't tell whether they favoured White or Black. Black 19 and 21 lead to a result very similar to that of the standard one-space pincer joseki (usually one line lower) — it feels a little strange.

Black 29. Perhaps I should have played more strongly, with 1 and 3 in Dia. 6. I don't like this way of playing very much, but it seems quite feasible.

I wasn't happy with the result to 31. Apparently the opinion was expressed that Black's large corner territory gives him the edge, but that



assessment seems dubious to me.

But Rin was too greedy with his next move: he failed to add the finishing touch.

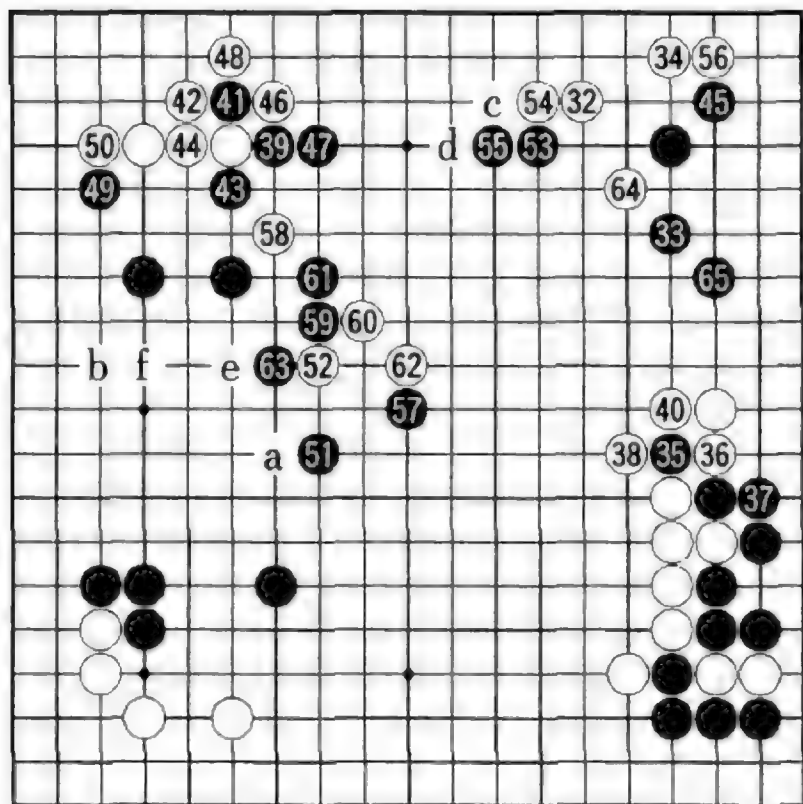


Figure 2 (32 - 65)

**Figure 2 (32 - 65).** *Takemiya takes the lead.*

White 32 is the culprit. It's hard to understand why Rin didn't cut at 1 in Dia. 7. This would give White quite a good game. Even with 34 it's not too late, which means that 33 should have been played immediately at 35. When I got the chance to hane at 35, followed by the successive moves at 39 and 41, I forgot all my dissatisfaction with the opening.

White 48. Rin wondered if he could have dispensed with 48, but it is an excellent move, giving White flexibility at the top. If White played 48 elsewhere, for example, at 55, Black would descend at 48, constraining White's freedom of action.

White 50. Another player might tenuki, switching to 'a', but that is not Rin's style.

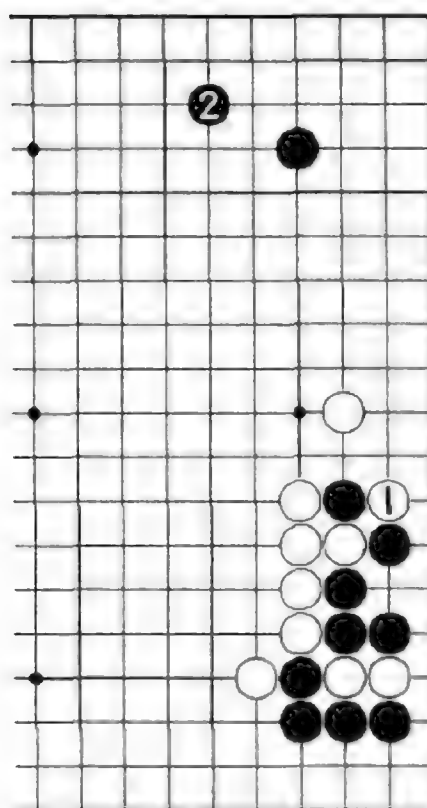
Black 51 makes a superb framework. I felt that I was ahead. White 52 in response looks like the only move. Invading at 'b' would be too dangerous.

White 56. White 'c' provokes Black 'd', helping Black in the centre.

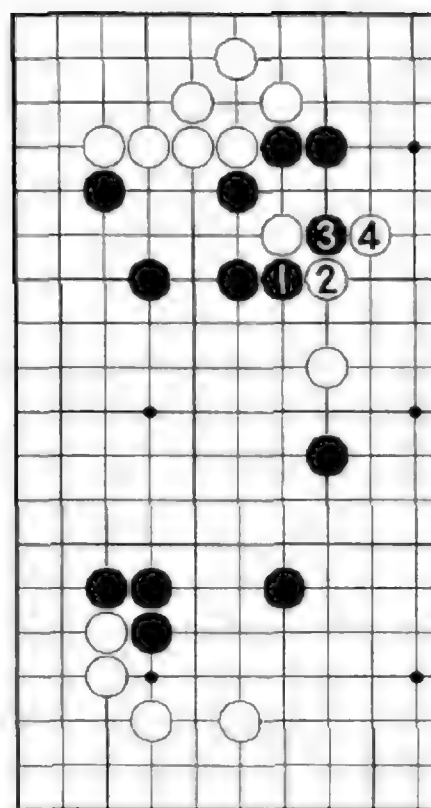
White 58. If at 'e', I would answer once at 'f', then attack at my leisure in the centre.

Black 59. White wants Black 1 in Dia. 8. After 2, Black must cut at 3, but the atari of 4 gives White a foothold for settling his group.

White 60. Simply jumping to 62 is correct, as the exchange for 61 hurts 58. Even with 60 at 62,



Dia. 7



Dia. 8

I planned to hane next at 63, so obviously it would be better not to have made the 60-61 exchange.

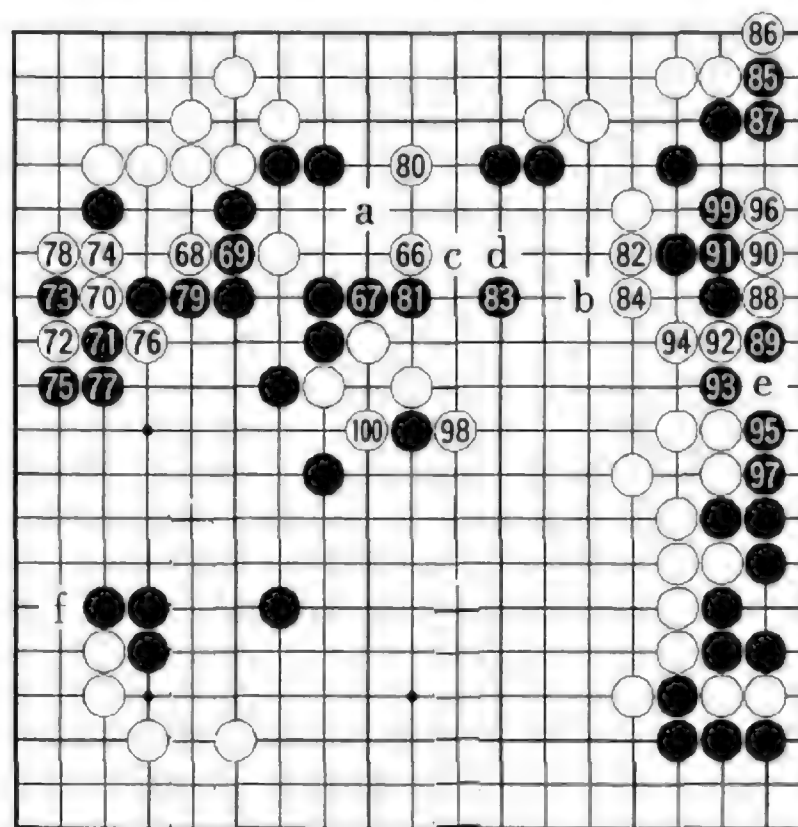


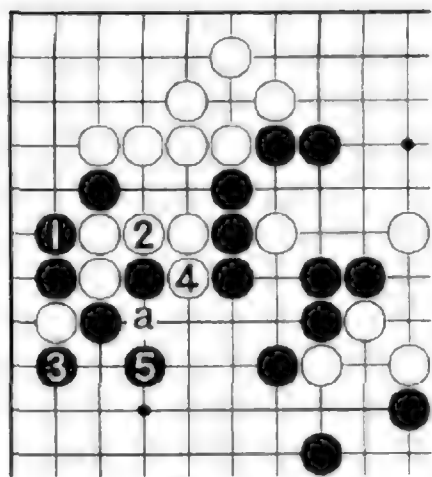
Figure 3 (66 - 100)

**Figure 3 (66 - 100).** *Going for thickness*

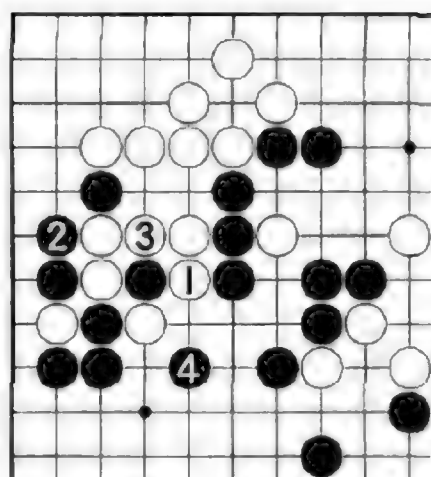
Black 67 begins the infighting. If White answers at 81, Black will be content to defend at 'a', as this makes good shape and White is heavy. Even so, White 81 is the commonsense move; dodging to 68 is a very subtle strategy.

Black 69. A difficult decision: connecting at 79 would give Black good aji on the left side, but White would get the annoying forcing move of 'a'. The drawback of 69, of course, is White 70.

Black 75. I could also play strongly with 1 in Dia. 9, though I would then be forced to give way



Dia. 9



Dia. 10

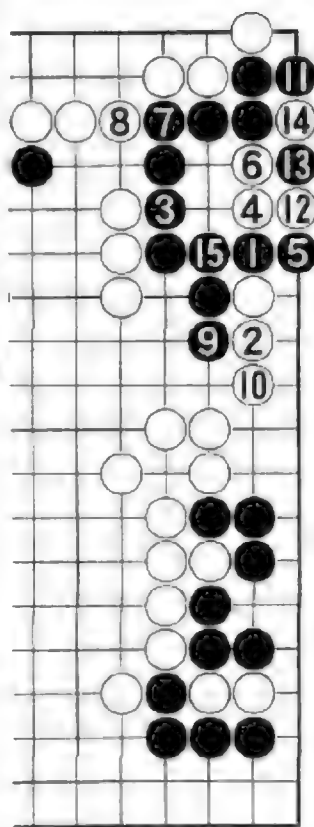
with 5 in answer to 4 (note that playing this move directly, without preceding it with an atari at 'a', is best).

White 78. If White 1 in Dia. 10, the result is similar to but not the same as Dia. 9. This time Black can hold White in check with 4. Dia. 10 is better for Black than Dia. 9.

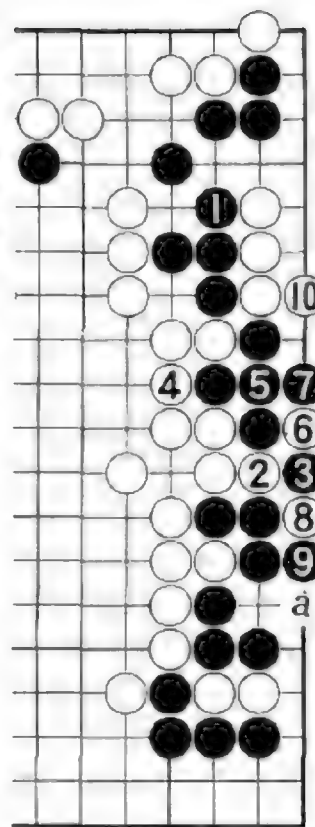
Up to 78, Black does not suffer significant damage. Thrusting through at 81 makes Black very thick. I am still in the lead.

White 84 surprised me: Rin seems to have miscalculated here. I expected him to play at 'b', aiming at starting a fight with White 'c' or White 'd'. Perhaps Rin didn't realize that Black could live with the hane at 85. He said he expected Black 'e', which would have let him hane at 87 in sente.

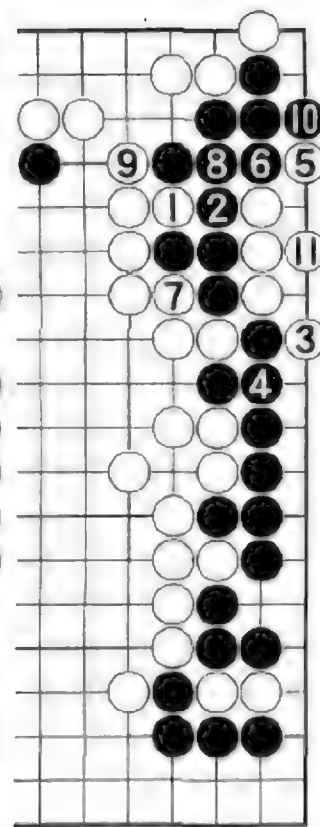
However, when White attached at 88 it was my turn to go wrong. I made a bad mistake with 89. This has to be at 1 in Dia. 11. The continuation to 15 gives a 'mannen-ko' (ten-thousand-year ko — see below), but one that is easy for Black to fight as he has a lot of outside liberties.



Dia. 11



Dia. 12



Dia. 13

I thought for a long time about 89 and I read out Dia. 11. In fact, I was on the verge of playing it, but at the last minute I hallucinated that 89 also won the semeai.

White 96 turned the corner into a direct ko. I realized this the moment I played 91 and I groaned inwardly.

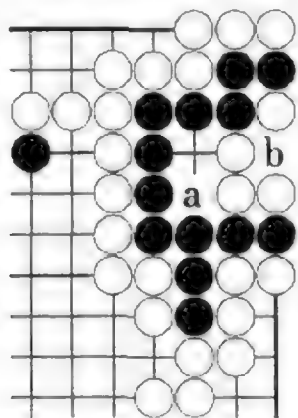
Black 97. If at 1 in Dia. 12, Black is trapped in an oi-otoshi after White 2 to 10 (the final move is White 'a').

I had resigned myself to playing a real ko in the corner when Rin had a hallucination of his own. It was a sheer stroke of luck for me that he imagined that White 1 to 11 in Dia. 13 led to an approach-move ko (yose-ko: White has to add a

## Ten-Thousand-Year Ko

The diagram below shows the 'mannen-ko' referred to above. The ko does not become an immediate one until one side fills the common liberty at 'a'. If instead of playing 'a', White connects at 'b', the position becomes a seki.

The side that wants to start the ko fight has to fill in the common liberty after taking the ko, so of course it is then the opponent's turn to take

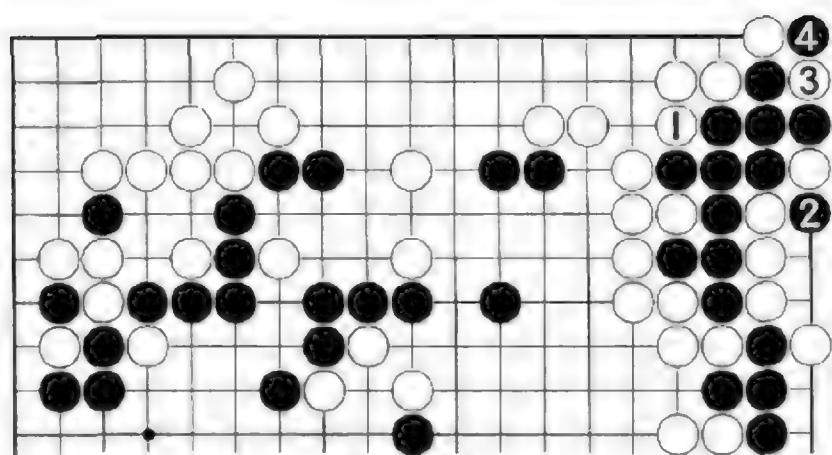


the ko. For that reason the side starting the fight is at a disadvantage, so this usually leads to the position's being left as it is for a long time, which accounts for the name. If the game ends with neither player willing to start the ko, then White must connect and make the position a seki.

In this game White would first have to make eight moves on the outside (most of them worth no points) before starting the ko fight (in which he would still have to find the first ko threat), so Black would have plenty of time to win the ko on the inside. That means that the black group is as good as alive.

('Mannen-ko' is also translated as 'thousand-year ko'. See "Tesuji" by James Davies, page 50, for the source of the above analysis.)





*Dia. 14*

stone on the outside before it becomes a real ko, that is, one that he can finish off in one move after taking the ko).

Instead of 11 in Dia. 13, White just has to fill in a liberty with 1 in Dia. 14, then attack from the rear with 3. This is real ko: there are no two ways about it. A ko threat like 'f' in the figure would probably have been enough to upset my lead.

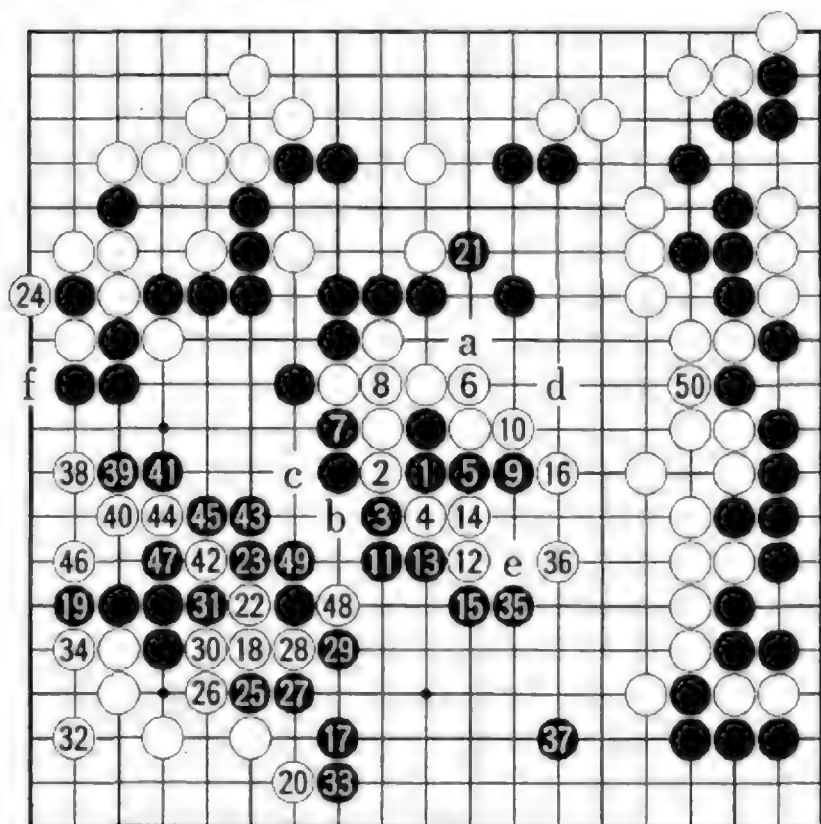
You can imagine how relieved I was on being able to reinforce with 99.

#### Figure 4 (101 – 150). *Wrapping it up*

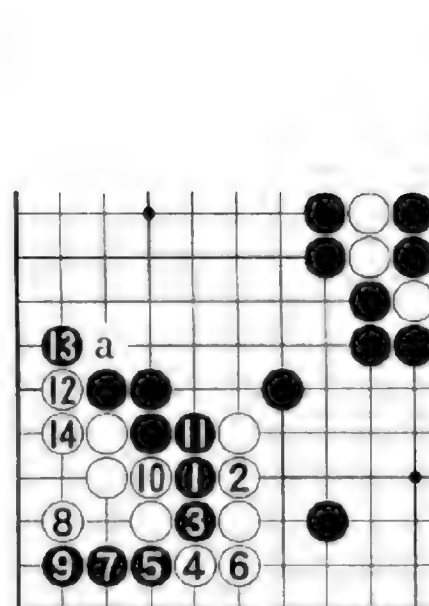
I am more than a little proud of the sacrifice sequence from Black 1. If Black simply hanes at 21, White makes good shape by peeping at 'a'. Once a stone has been played at 6, a peep at 'a' becomes nonsense.

White 6. If White 'b', followed by capturing with White 'c', the whole group will perish when Black cuts at 6.

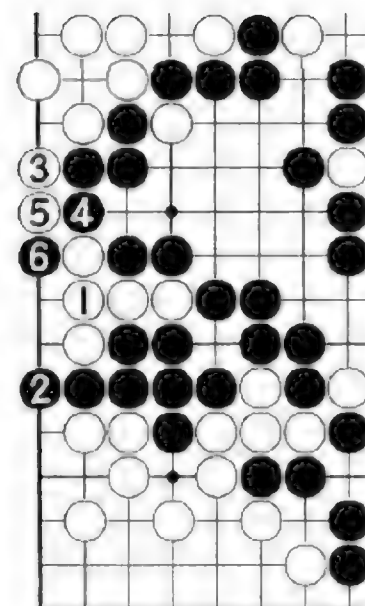
White 10 is the strongest move. If instead White plays at 'd', Black squeezes after Black 13, White 14, Black 'e'.



*Figure 4 (101 – 150)*



*Dia. 15*



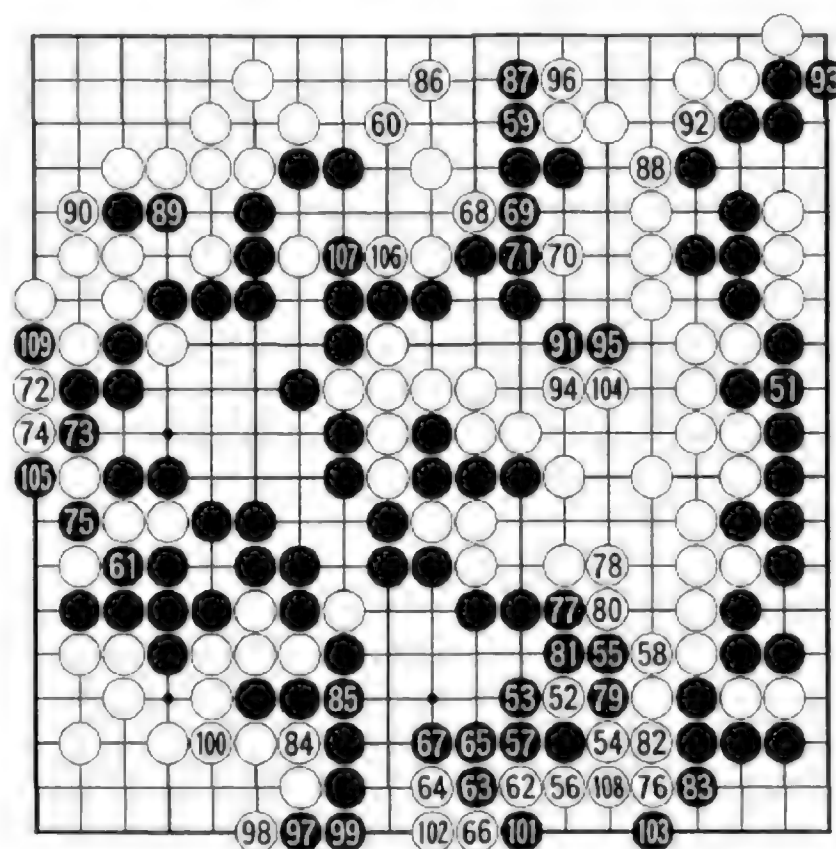
*Dia. 16*

Black 19. Black 1 in Dia. 15 does not work. Black's cut with 5 looks dangerous, but White counters with 8 to 14, making miai of the cut at 'a' and the hane to the left of 9. Of course, White must reinforce with 20 after 19.

White 24. The biggest move (worth about 15 points).

Black 25. An effective way of settling the shape.

Black 39. If at 'f', White would cut at 42 and then there would be an upset.



*Figure 5 (151 – 209)*

#### Figure 5 (151 – 209). *Triumph of the moyo*

Black 55 is correct style. There is no danger of being cut at 81.

Black 61 captures the two stones. If White connects at 1 in Dia. 16, Black gets an oi-otoshi with 2 to 6.

When White resigns, Black is a good ten points ahead on the board.

It was a pity that I made the misreading in the upper right, but I think that my large-moyo strategy on the left was reasonable.

My impression from this first game was that Rin lacked his usual fire, but perhaps it just seems that way because I won.

*White resigns after Black 209.*

Time taken. White: 8 hours 59 minutes.

Black: 7 hours 5 minutes.

(‘Kido’, July 1985. Translated by John Power.)

## Game Two

White: Takemiya Masaki

Black: Rin Kaiho

Played on 29, 30 May 1985 in Okinawa.

*Commentary by Ishida Yoshio, Tengen.*

This game is another good illustration of the contrast between Rin’s tight, territory-oriented style and Takemiya’s large-scale moyo strategy. Unfortunately, Rin was in bad form, so the game is not a model of how to attack a moyo.

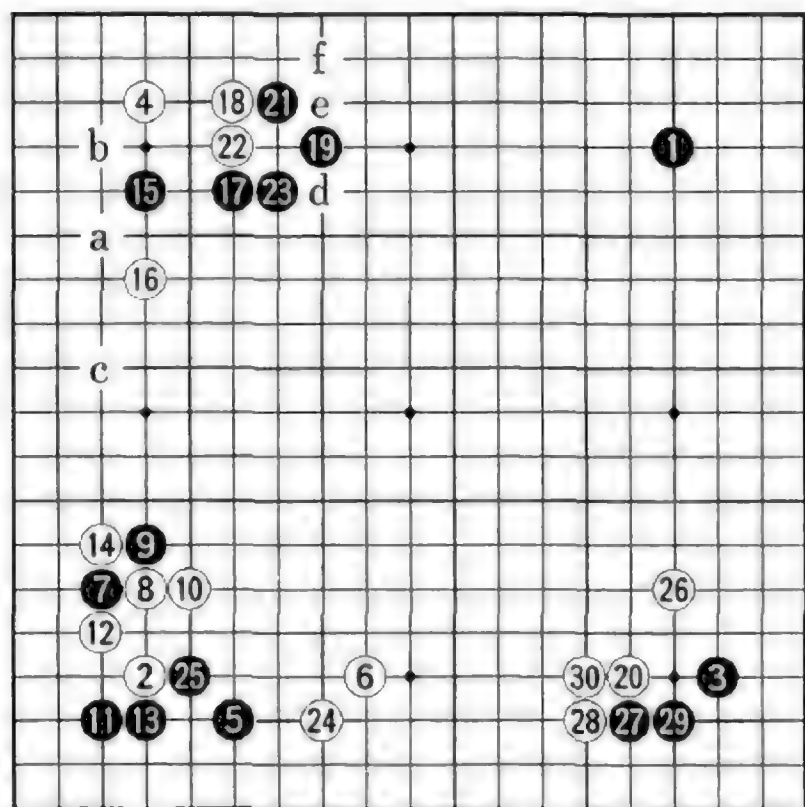


Figure 1 (1 – 30)

### Figure 1 (1 – 30). Rin’s impatience

Black 15. Black could also approach the corner with ‘a’, but perhaps he disliked the follow-up sequence of White ‘b’, Black ‘c’, White 20.

Black 19. If Black jumps to ‘d’, White will follow along with ‘e’, but White finds it distasteful to submit to the pressure of Black 19 by playing ‘f’. White therefore plays elsewhere, approaching the other corner with 20.

Here Rin shows uncharacteristic impatience

by rushing to settle the shape in the upper left corner with 21 and 23. Developing leisurely with Black 26 instead is sufficient.

White consequently gets to occupy the ideal point of 26 and builds a good position up to 30. This means that unless Black can inflict stinging retribution upon White in the upper left corner, White may already be said to have a favorable game.

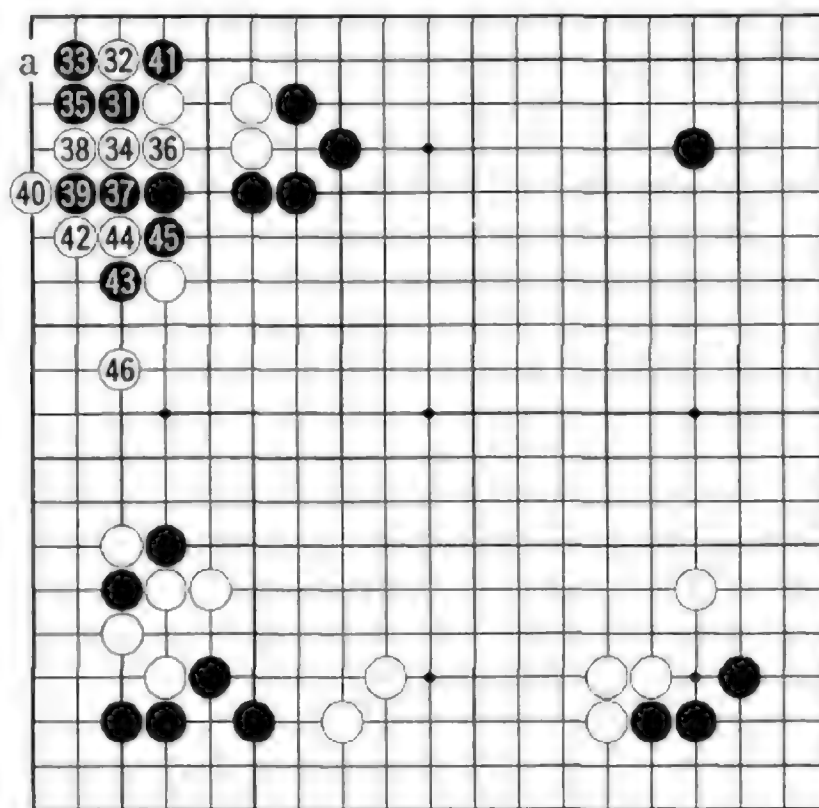
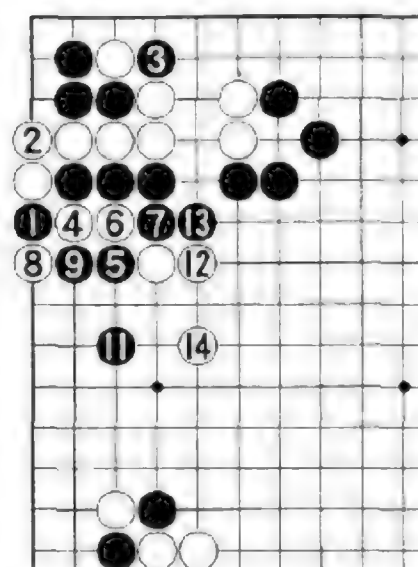


Figure 2 (31 – 46)



Dia. 1 10: connects

### Figure 2 (31 – 46). Rin goes wrong.

Black 31 and 33 are natural. White could capture the corner by playing 40 at ‘a’, but he does not want to see Black build thickness on the outside.

One cannot condone Black 41. Black should force with 1 in Dia. 1, leading to the almost inevitable sequence through White 14. This turns into a large-scale race for Black and White to capture each other, but a disadvantageous result for Black is inconceivable.

Rin seems to have made a terrible oversight in



this figure or the next, but it is impossible to tell exactly which move he misjudged. Certainly no professional could possibly overlook a move like White 46.

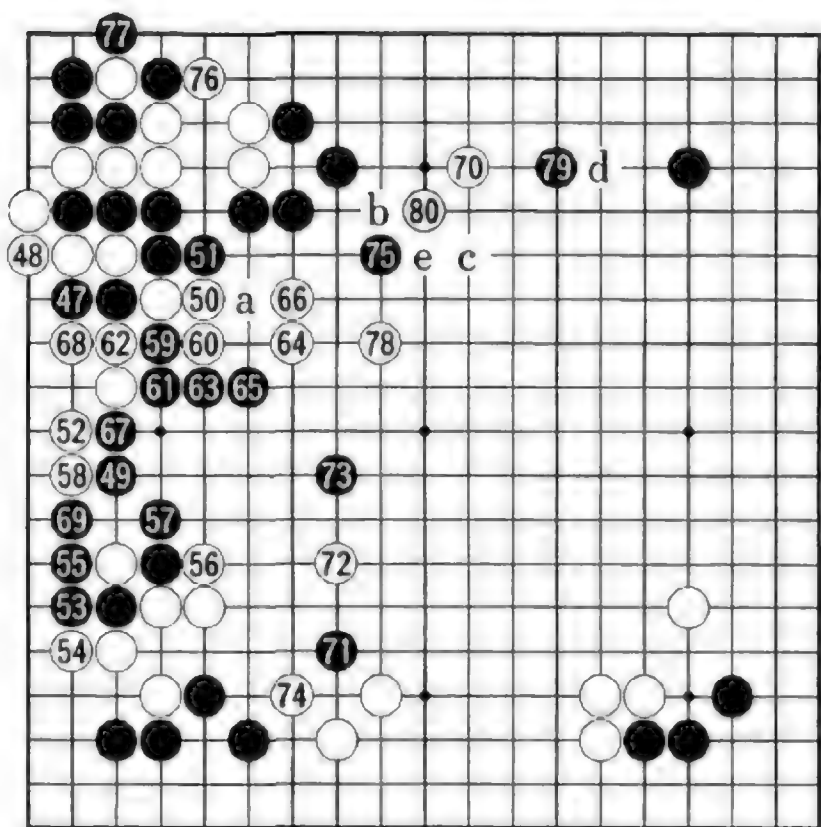


Figure 3 (47 – 80)

**Figure 3 (47 – 80). From bad to worse**

Black 49. The follow-through after the exchange of 47 for 48 is usually the attachment of Black 1 in Dia. 2, but after 2 and 4 White can give way once with 6 and then capture Black with 8.

The secret of Rin's strength is an almost superhuman doggedness in reading out the board. I have rarely witnessed cases in which his analysis of a difficult middle-game problem was inferior to his opponent's. The breakdown he exhibits here must be the worst of his long career.

With 49 Black is forced to alter his game plan. He also has little choice about commencing operations with 53.

Black 59 is the reverse of the natural direction of play. Black would normally want to play from the direction of 'a', but the weakness of his group below makes this out of the question.

Black 65. From the standpoint of technique, Black would like to be able to attach at 66. Much as he would like to, however, he again has no choice.

No choice here, no choice there: in such a situation, with forced moves following upon each other's heels, the side with the advantage has an

easy time of it. By the time Black plays 69 he is already at a considerable disadvantage. How much of a disadvantage you ask? Well, if I were holding the black side against an amateur 4- or 5-dan, I would have no confidence in holding the game. That's how big a difference it is.

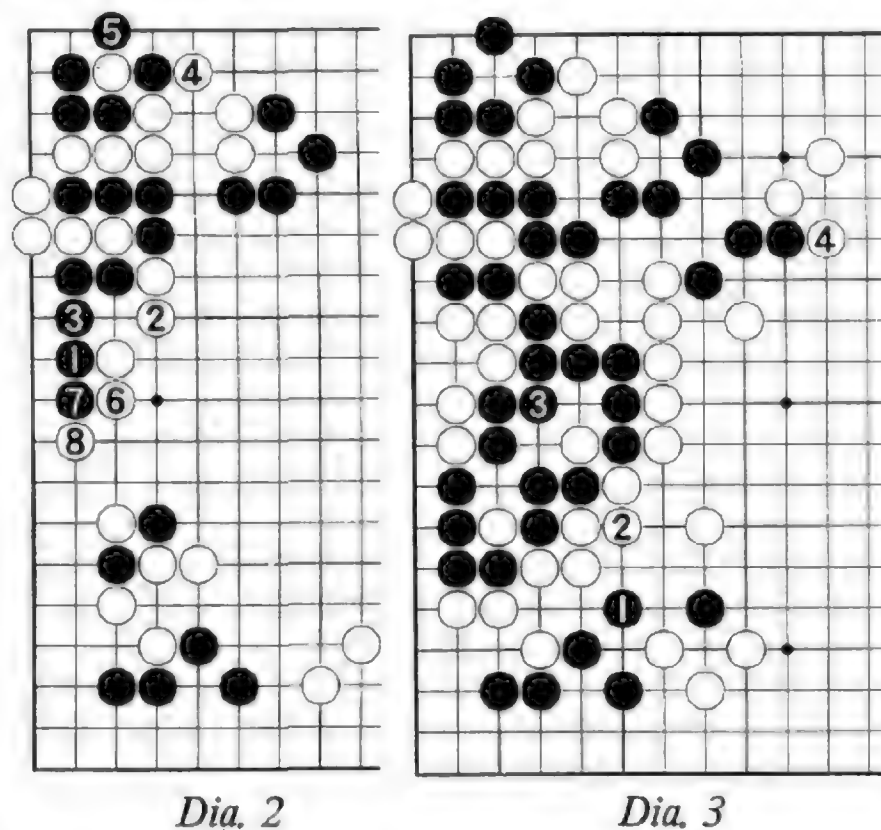
White 70. White now puts Black's group on the upper side on the spot.

Rin would probably have liked to resign right here and now, but it was still the first day and more is expected during a title match.

White 74 is a thick move, played to maintain his advantage. White could also have gone for the kill by playing at 'b'.

Black 79. Common sense would dictate that Black jump to 'c' instead, but then White would play 'd', so Black would just slip further and further behind. Black therefore makes a desperate attempt to catch up with 79, but as it turns out, this only hastens the end.

White 80 ended the first day's play. Black is at a loss for a response. If Black 'b', White seals him in with 'e'.



Dia. 2

Dia. 3

**Figure 4 (81 – 110). A hopeless position**

Black 81. Making this kind of shape is unbearable for Black, but he has no choice. Black must also answer White 82 by playing 83. White now wraps thing up brilliantly with 84. White 90 and 92 are too good for White: I've never seen anything like this in a professional game. However —

Dia. 3. If Black rescues the center by playing 1 and 3, White 4 is severe. Black could just about call it quits.

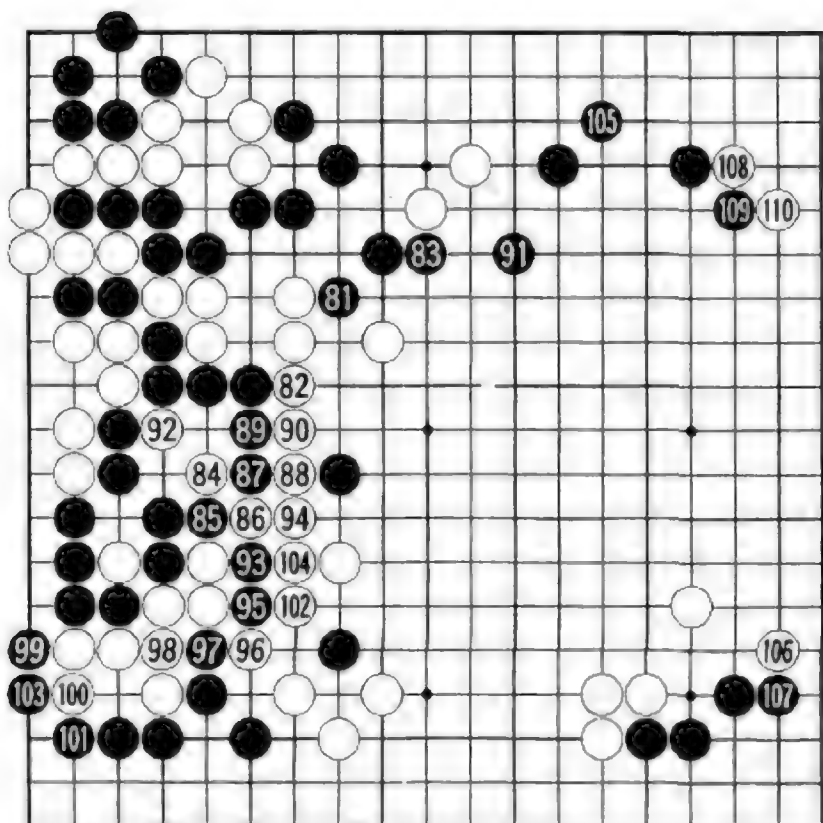


Figure 4 (81 – 110)

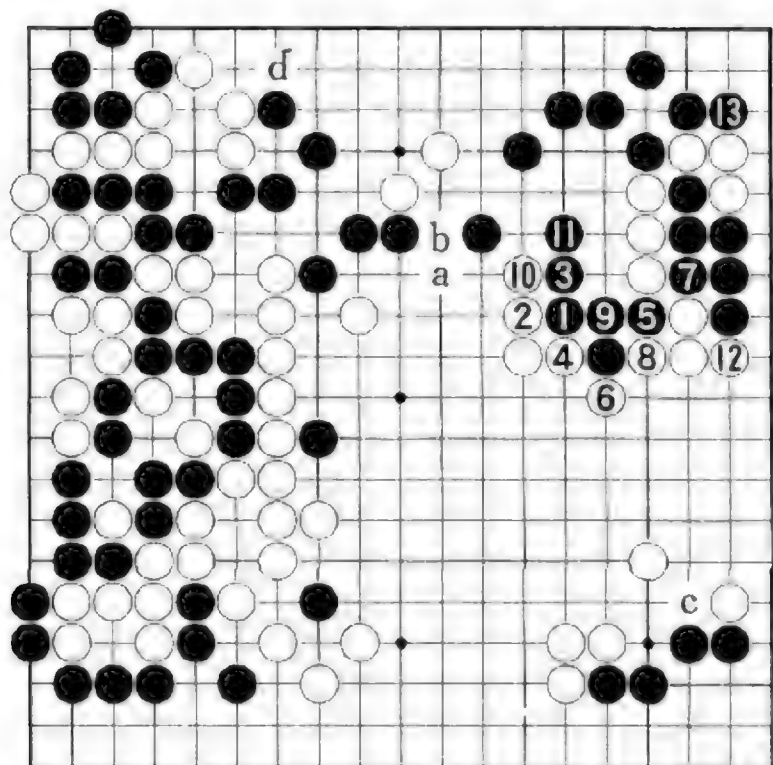
With a heavy heart, Black jumps to 91 and, by sacrificing 93 and 95, just barely manages to connect his group on the side to the corner.

To sum up the situation: Black has made 20 points on the upper side and can count on a total of 50 points throughout the board. White has 30 points of sure territory plus the potential of his moyo at the bottom. The difference is incalculable. Even so, Takemiya does not let up.

I can imagine the confidence with which Takemiya placed 108 on the board.

#### Figure 5 (111 – 145). *One last try*

White skillfully forces with 16 and turns to encircle the center, the pride and joy of his game, with 18.



Dia. 4

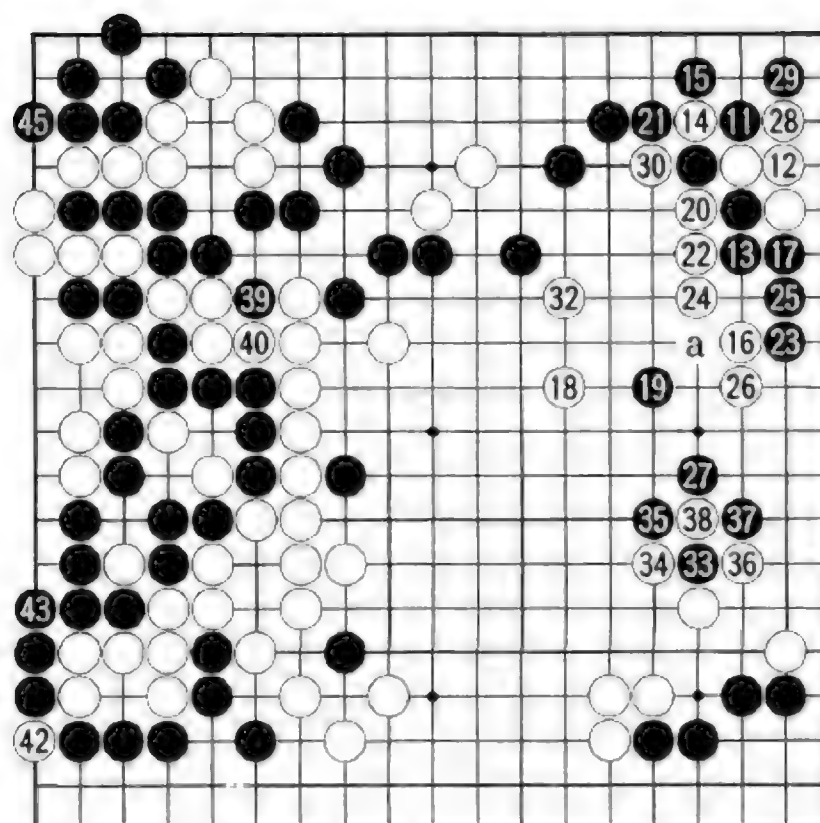


Figure 5 (111 – 145)  
31: connects; 41, 44: ko

Black 23. If at 24, pushing up at 'a' is good enough for White.

Black 27. Black can rescue his stone by playing 1 in Dia. 4, but nonchalantly sacrificing a few stones with 2 and 4 will be sufficient for White. After Black 13, we can hypothesize the exchanges of White 'a' for Black 'b' and White 'c' for Black 'd' and conclude that White will win by 30 points.

Black indicates his determination to stand and fight with 27, and White cuts off his retreat with 32. Black attempts to wreak havoc within White's territory by setting up a ko with 33 etc., but he



Takemiya goes ahead 2-0 after Rin plays one of the worst games of his career.



has no prospect of success.

For the side in the lead, a ko is often something to be feared, but here there are few concrete ko threats against White (only the three at 39 in this figure and 45 and 69 in the next), so Black has no scope for stirring up trouble.

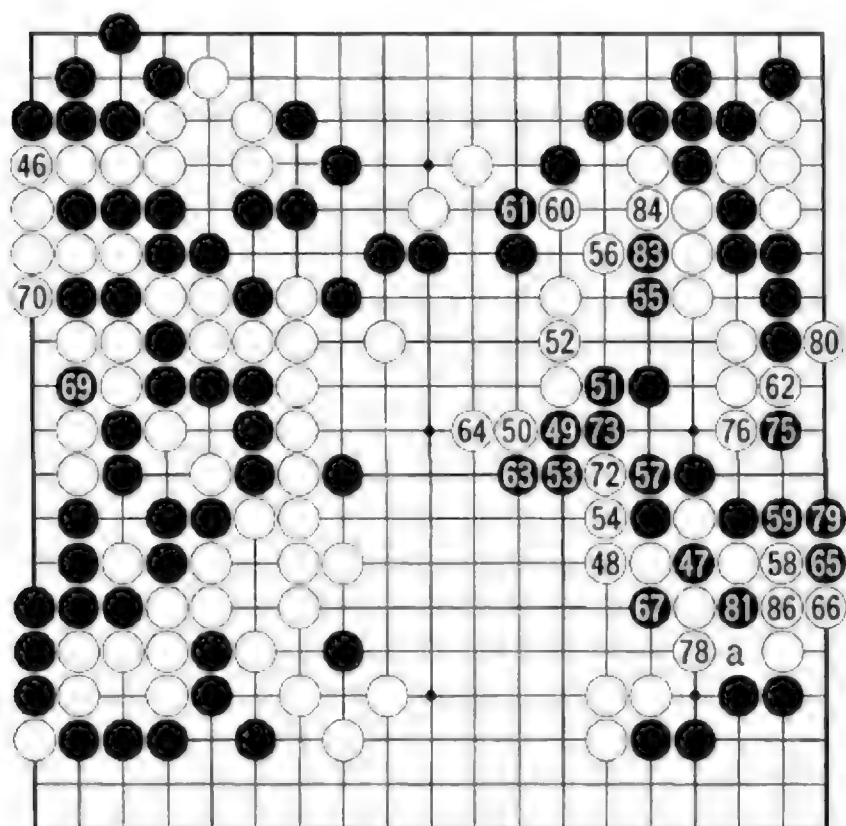


Figure 6 (146 - 186)  
Ko: 68, 71, 74, 77, 82, 85

#### Figure 6 (146 - 186). A debacle for Rin

In the end, if Black answers White 86 by playing at 'a', White takes the ko and we get a huge ko that Black can finish with one move, but unfortunately Black does not have a single ko threat.

This game, like the first, was a complete triumph for Takemiya. He did not play one bad move.

*Black resigns after White 186.*

Time taken. White: 6 hours 59 minutes.

Black: 8 hours 39 minutes.

('Kido', July 1985. Translated by Bob Terry.)

### Game Three

White: Rin Kaiho

Black: Takemiya Masaki

Played on 6, 7 June 1985 in Gifu prefecture.

Commentary by Takagi Shoichi 9-dan.

This is the only game of the series that Rin will want to remember. Again the focus is on the moyo-territory contrast, but this time Rin rises to the challenge and shows what he is made of. The commentary by Takagi focuses on the main turning points of the fuseki.

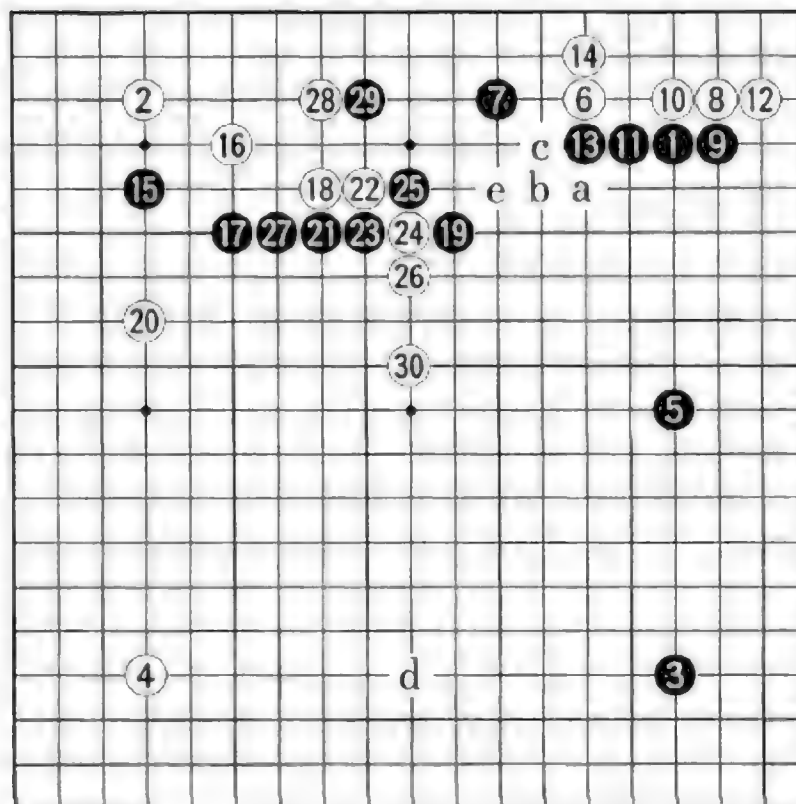


Figure 1 (1 - 30)

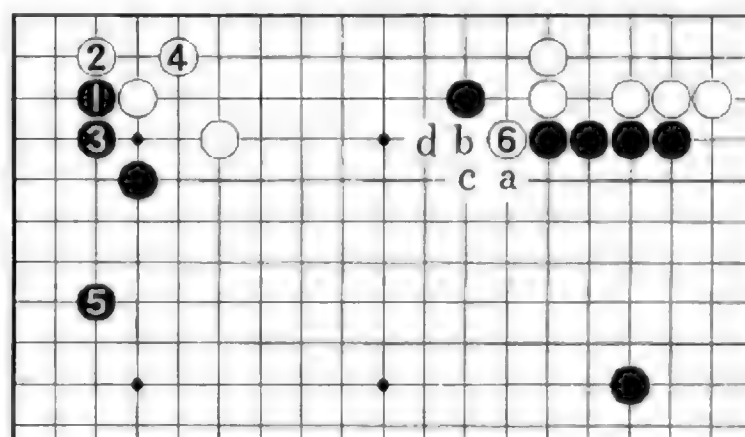
#### Figure 1 (1 - 30). A creative beginning

White 6, 8. Rin sticks to his guns, undismayed by the failure of his territorial strategy in the first two games. When Black plays the narrow pincer at 7, White has little choice but to go into the corner. If instead he jumps out to 'a', his group is insecure because Black 7 stops it from making a base on the side.

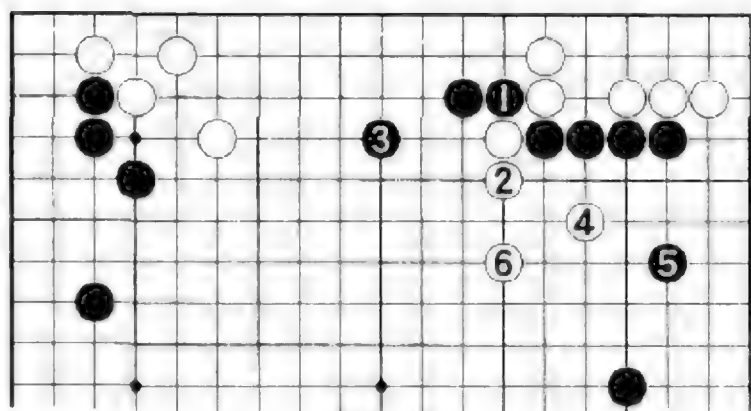
White 12. If at 14, Black defends with 'b'. When White plays 12 and 14, the threat of a white hane at 'c' becomes the focus of the subsequent play. (For a review of this pattern, see "How to Improve at Fuseki" in GW10.)

Black 15 is designed to counter the threat of White 'c'. It does this by reducing the potential damage from a white move there. For example, if White 16 at 'c', Black presses down on White with Black 16.

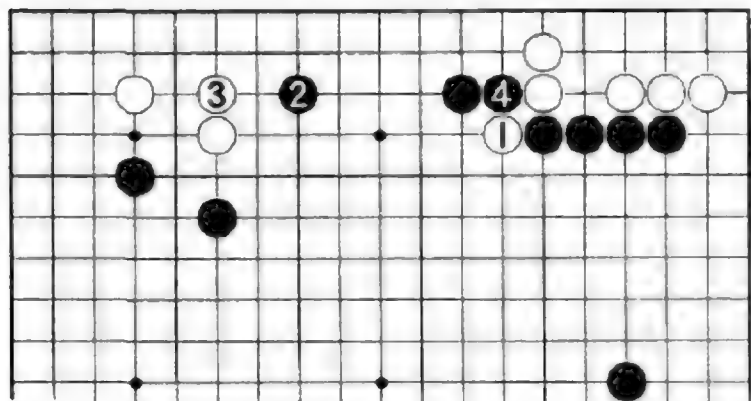
Black 17, 19. The unique Takemiya style. This combination demonstrates the brilliance and the maturity of his centre play. The conventional idea would be to play the joseki in Dia. 1, but the question is whether Black can effectively



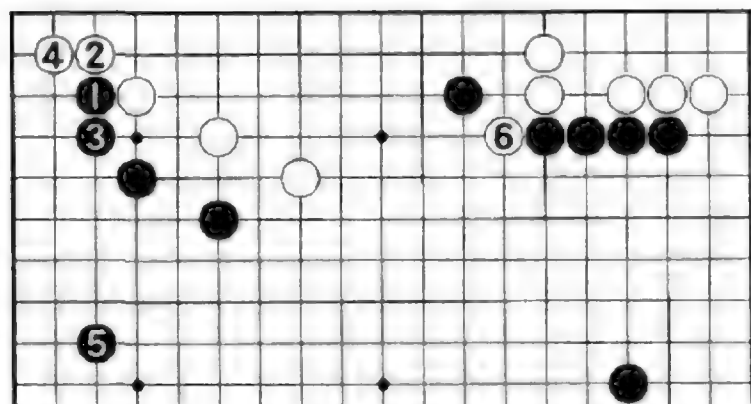
Dia. 1



*Dia. 2*



*Dia. 3*



*Dia. 4*

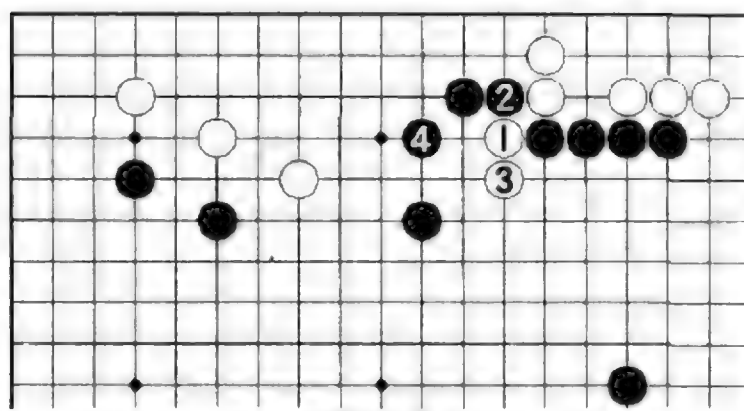
resist White 6. He can, of course, build a large moyo with Black 'a', White 'b', Black 'c', White 'd', followed by 'd' in the figure, but this approach is too single-minded and lacking in subtlety. Instead of 'a' –

*Dia. 2.* Black would like to fight back by cutting at 1, but after 2 to 6 he gets thin groups on both sides. This is all the more disturbing when White's group in the top left is so solid.

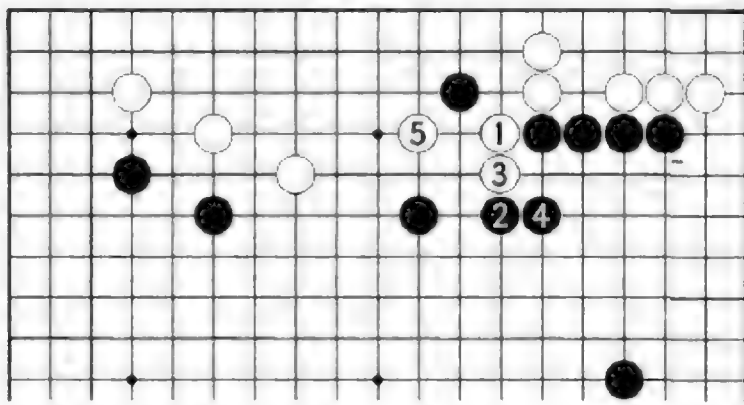
The idea behind Black 17 is to counter White 1 in *Dia. 3* with 2 and 4. Getting an ally in position at 2 makes this fight much more reasonable for Black.

White 18. Rin meets the challenge of 17 and counters in the same spirit. If Black now plays the standard moves of 1 to 5 in *Dia. 4*, White 6 works perfectly.

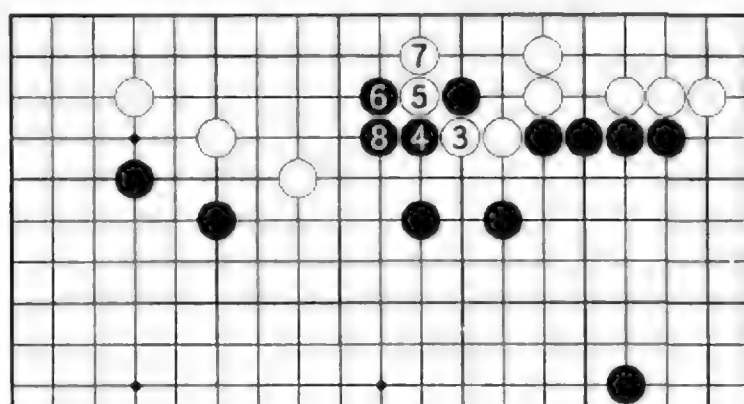
Black 19. Defending the weak point is now mandatory, but if Black makes the joseki move of 'e', White will attack with 20, and Black 15 and 17 will have trouble linking up to the right. The virtue of the large-scale move of 19 is that



*Dia. 5*



*Dia. 6*



*Dia. 7*

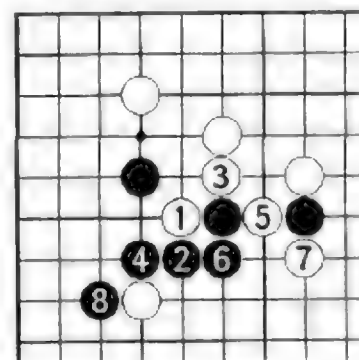
it has an effective follow-up at 21. The game has got off to a very interesting start.

White 20. The hane at 1 in *Dia. 5* no longer works well. Black can either start a fight by cutting at 1 or he can answer indirectly at 2 in *Dia. 6*. Note that instead of 3 in *Dia. 6* –

*Dia. 7.* The worst way for White to play is to capture a stone with 3 to 7 here. Black gets much greater thickness.

White 22. White could separate Black with the 1–3 combination in *Dia. 8*. The result to 8 is even, but for Rin it goes against the grain to give the opponent profit like this.

Black 23. Better at 26, Takemiya commented later. That way he wouldn't have to push White into the centre with 26.



*Dia. 8*



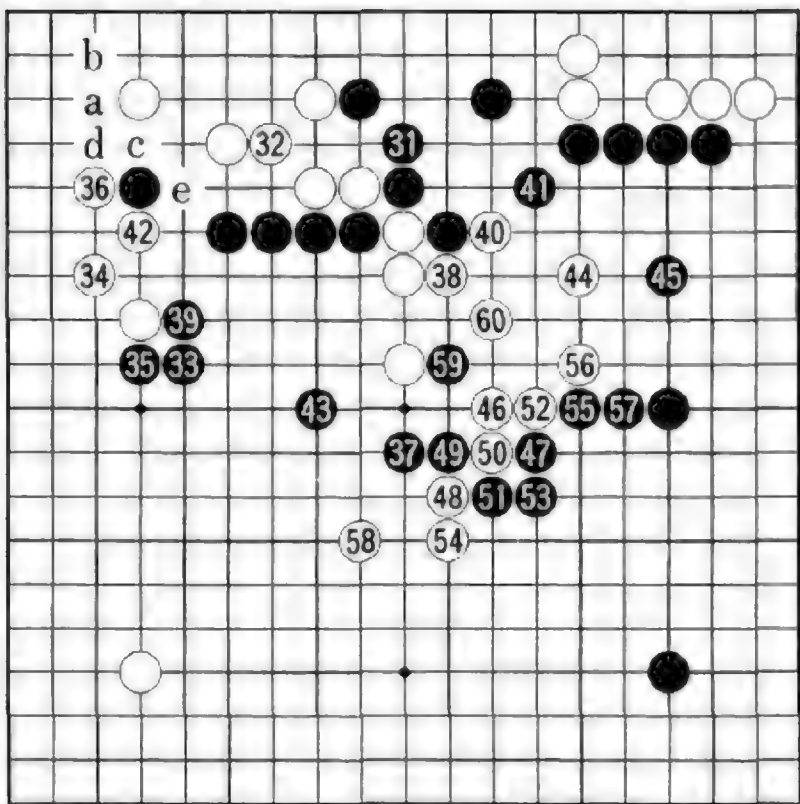
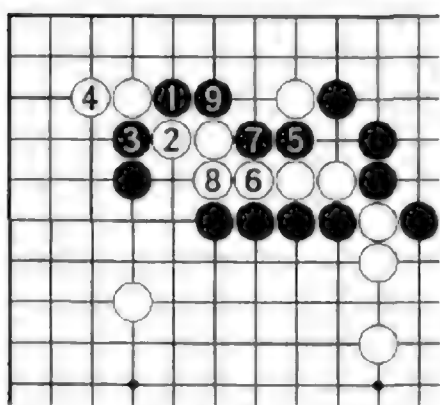
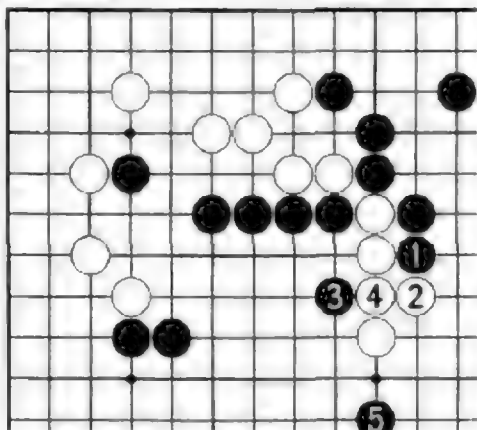


Figure 2 (31 - 60)



Dia. 9



Dia. 10

Figure 2 (31 - 60). *Slips by Takemiya*

The opening had looked reasonable for Black, but the game turned in White's favour in the middle game. The problem seems to lie in the first few moves of this figure.

To begin with, the 31-32 exchange seems to be aji-keshi (erasing aji). White 32 strengthens White considerably at the top. (If omitted, Black attacks with 1 and 3 in Dia. 9. Permitting Black 4 would be unbearable, but if White plays 4, he cannot save his two stones after Black 5.)

Black 33. Black should first attach at 'a'. If White answers at 'b', he could then press at 33. Once White has played 34, it is too late to attach at 'a' (White pushes through with 'c', Black 'd', White 'e').

Black 37. Takemiya spent barely a minute on this move. According to Hane 9-dan (the Mainichi commentator), he should first have made White heavy with the forcing moves of 1 and 3 in Dia. 10. The position starts to look a little unfavourable for Black when White moves into his moyo with 38 and 40.

Black 41. Bad shape but the best way to connect.

White 48. If White contents himself with living on a small scale and lets Black wall off the outside, he will lose.

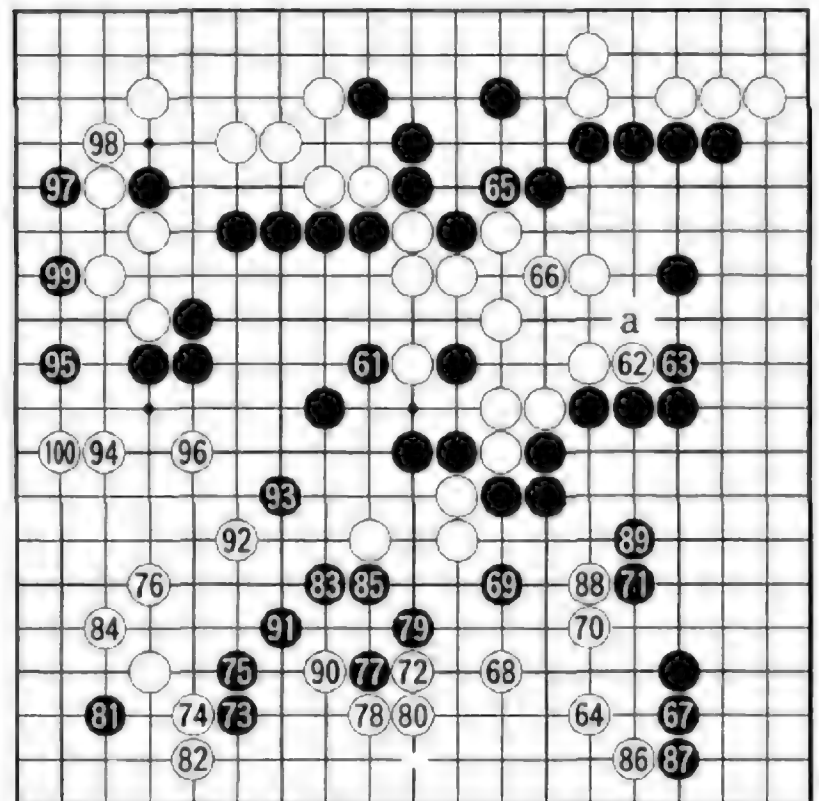
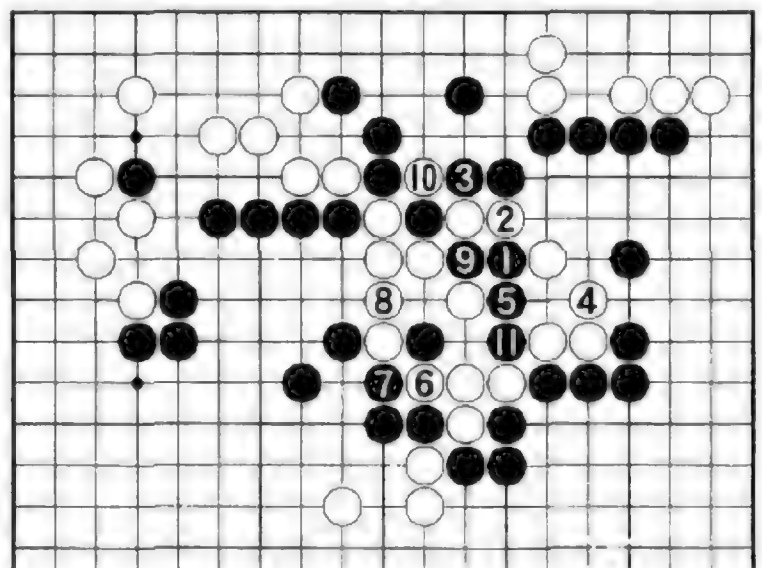


Figure 3 (61 - 100)

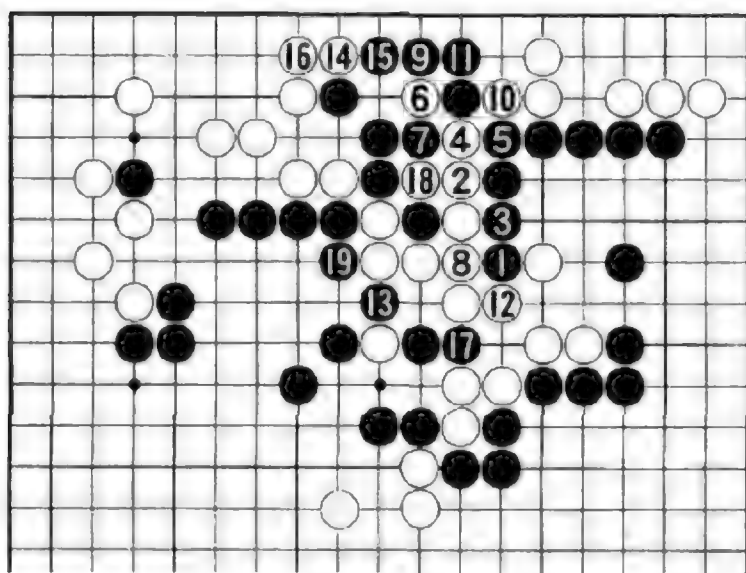
Figure 3 (61 - 100). *A joint oversight*

White 64 is a daring tenuki. Neither player realized it, but it was also an unreasonable one. White should have secured his eye shape in the centre by playing 62 at 'a'. That means that White 64 could have lost the game.

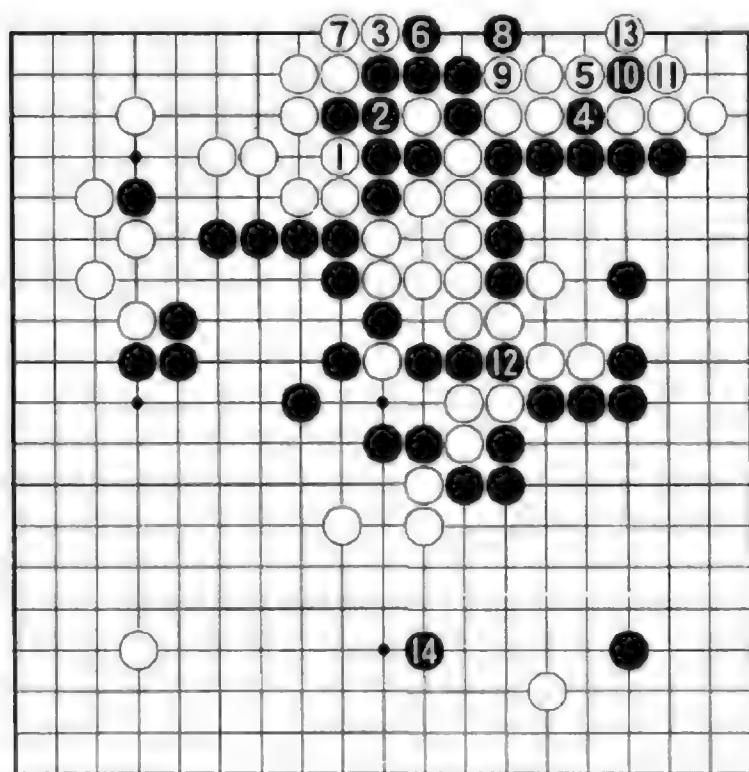
Black 65 did lose the game: it helped White to live with 66. The centre position poses a very difficult problem: not only did both players accept that White was alive after 62 but also the professionals following the game in Tokyo. The only player not afflicted with a blindspot was Hane. He pointed out that the group could be killed with Black 1 in Dia. 11. White looks alive after 4, but if Black continues with 5, the continuation to 11 is forced (the blindspot was probably Black 9). White is helpless. If he wants



Dia. 11



*Dia. 12*



*Dia. 13*

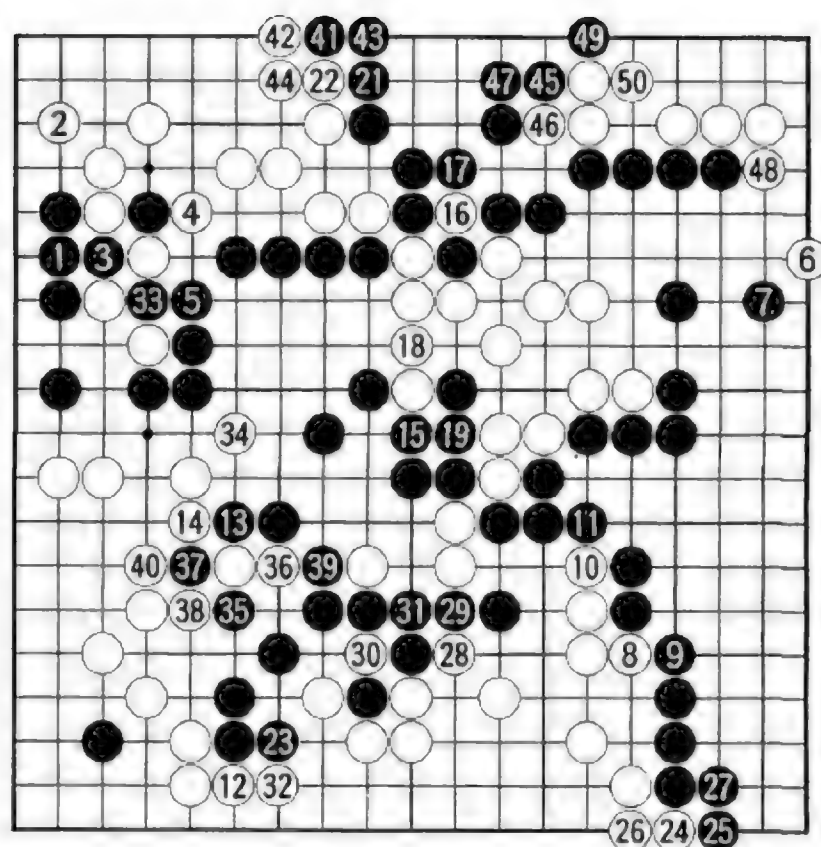
to resist, he has to do so earlier, with 2 in Dia. 12.

*Dia. 12.* If White counters with 2, he does not die unconditionally, but he doesn't win the game either. The continuation is long and complicated, but since this is the decisive point of the game we will show the whole sequence. A semeai follows at the top. After 19 –

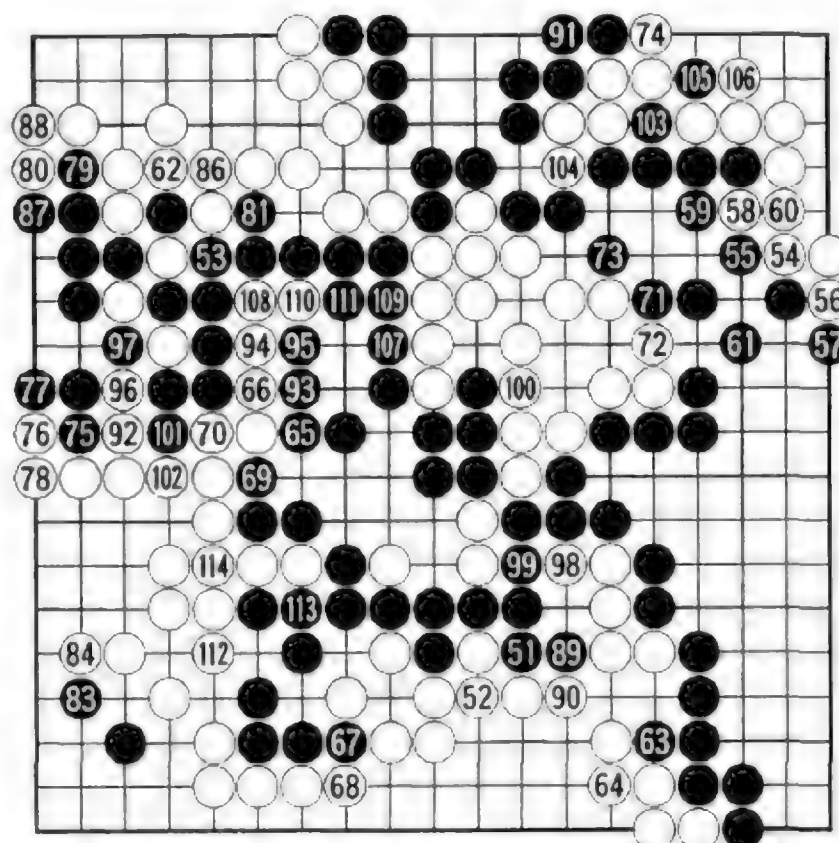
*Dia. 13.* This is the end result. If Black fills in the remaining white liberties, a real ko follows. However, he does not need to start it immediately, but can switch to the large point of 14. It will take White a number of moves to finish off this ko. Even if White were to save his group, Black would have a sure win. Takemiya missed a chance to take the game.

The ironic result of White's unreasonable tenuki is that the bottom area, which looked like being taken by Black, is transformed into white territory. This decides the game.

White 68–84. White simplifies the game by giving up his three centre stones. Black has no chance of winning after 84.



*Figure 4 (101 – 150)*  
*20: connects (below 16)*



*Figure 5 (151 – 215)*  
*82: ko (left of 53); 85: ko (below 62);*  
*115: connects (left of 53)*

#### **Figure 4 (101 – 150), Figure 5 (151 – 215)**

The moves in these figures do not affect the outcome.

Rin's win in this game was a welcome one for his fans. After being completely outplayed in the first two games, he had looked like being overwhelmed by Takemiya, but in this game he showed a bit of the old Rin fighting spirit.

*White wins by 9½ points.*

Time taken. White: 8 hours 53 minutes.

Black: 3 hours 42 minutes.

('Kido', August 1985. Translated by John Power.)





*Rin looks exhausted but he was probably very relieved at finally picking up a win against Takemiya in the third game.*

#### Game Four

**White:** Takemiya Masaki

**Black:** Rin Kaiho

Played on 19, 20 June 1985 in Hiroshima.

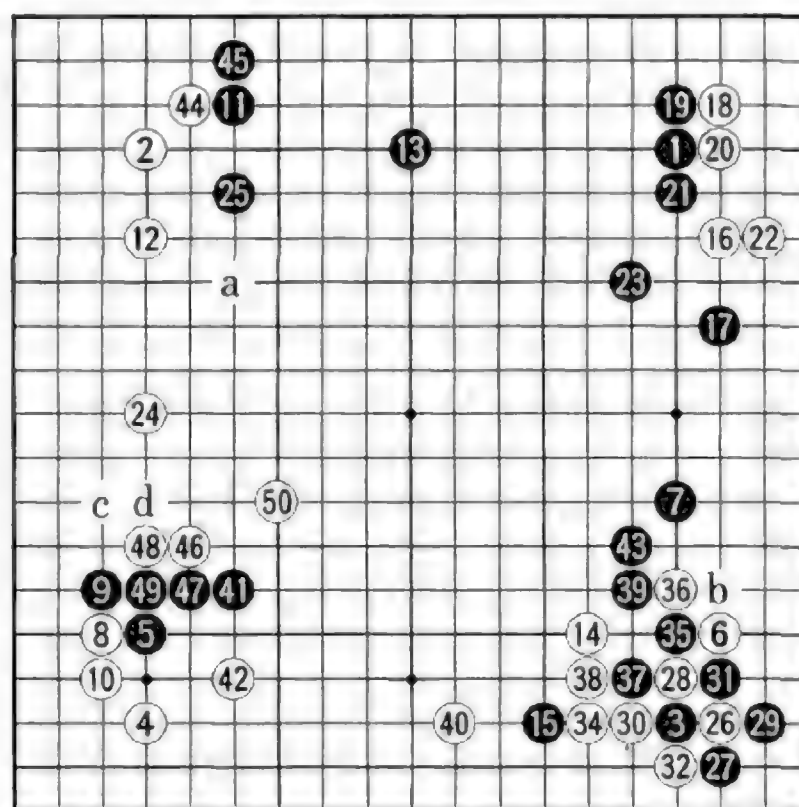
*Commentary by Abe Yoshiteru 8-dan.*

#### Figure 1 (1 – 50). *Rin's large moyo?*

Black 23. At this point the reader could be forgiven for checking the colours. Black's position looks like a typical Takemiya fuseki. It is interesting to see that Takemiya does not disdain to take territory when given the chance.

White 26 is questionable: the key point of the opening for both sides is 'a'. Some players were predicting that whoever got to play there would win.

Black 29. Rin's love of territory reasserted itself, though not before he spent 40 minutes considering it. During this period, Takemiya suddenly appeared in the anteroom where the reporters and players following the game were gathered. Looking at the TV monitor, he commented: 'He can't do anything but pull back



*Figure 1 (1 – 50)*

*33: connects*

or hane, can he?' Someone asked him, 'Don't you think while your opponent is thinking?' 'Not at all,' Takemiya replied. Not many players are as relaxed as this about a major tournament game.

Black 39. Seeing that Black soon has to add a stone at 43, Abe advocated playing 39 at 'b', then switching to 'a' after White 40.

Black 41. Necessary now that White has started to build up his bottom position. Cutting at 49 would give White quite a big moyo.

Black 43. If omitted, Black has to worry about White's playing a ladder block in the top left.

White 46, 48. The bluntness of this attack startled Abe. He had expected the slower but steadier move of 46 at 'c' (Rin had expected White 'd').

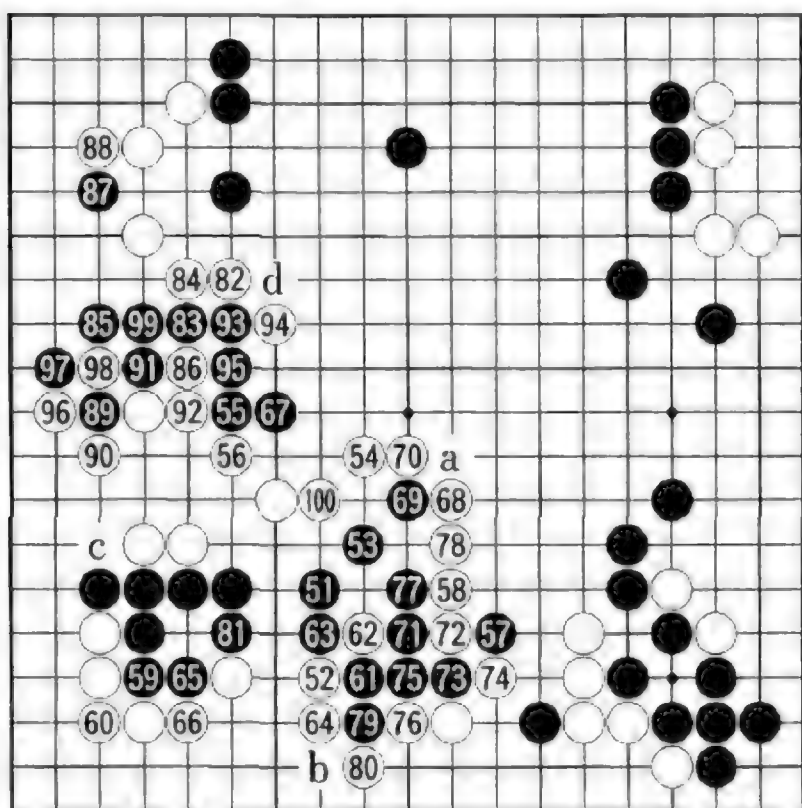


Figure 2 (51 - 100)

### Figure 2 (51 - 100). A perilous path

White 52 and 54 look like a nice attack, but Black has time to counterattack from the rear with 55, so he is not really under very much pressure.

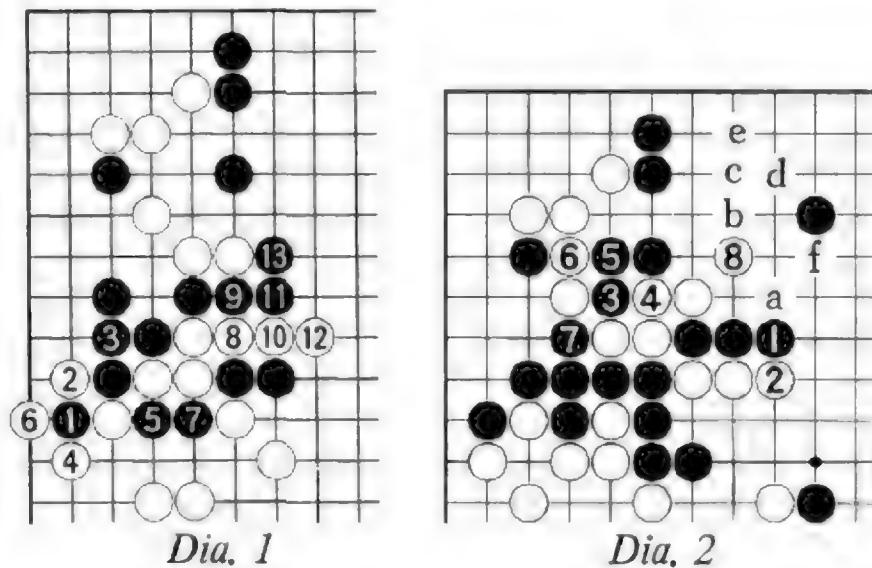
White 58. The counterattack (instead of defending docilely at 74) is natural.

Black 59. The sealed move.

Black 69. Better omitted if Black is not going to cut immediately at 'a'. The exchange for 70 helps strengthen White in the centre.

Black 79, 81. Safety-first moves. The result for Black at the bottom is favourable, as he has survived an enemy attack and lived inside an area of white influence, but White makes up for it by taking the superb point of 82. White leaves a defect behind at 'b', but playing 82 takes priority. Abe advocated playing 79 at 82; if White then attacked at 81, Black should have no trouble living with 'c'.

Black 83. Attaching at 'd' might be good enough, but Rin chooses the more perilous path of an invasion. With 93, he again chooses the more difficult variation; instead he could have at 1 in Dia. 1. If White 2, Black easily escapes with the sequence to 13. That means that White would probably play 2 at 9, but then Black could be satisfied with linking up on the side.



Dia. 1

Dia. 2

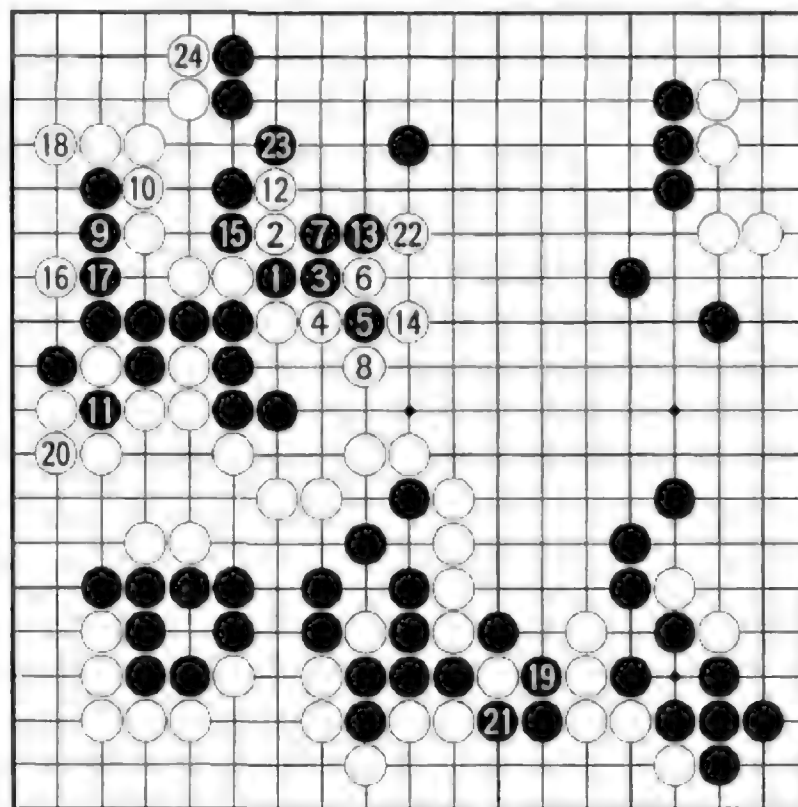


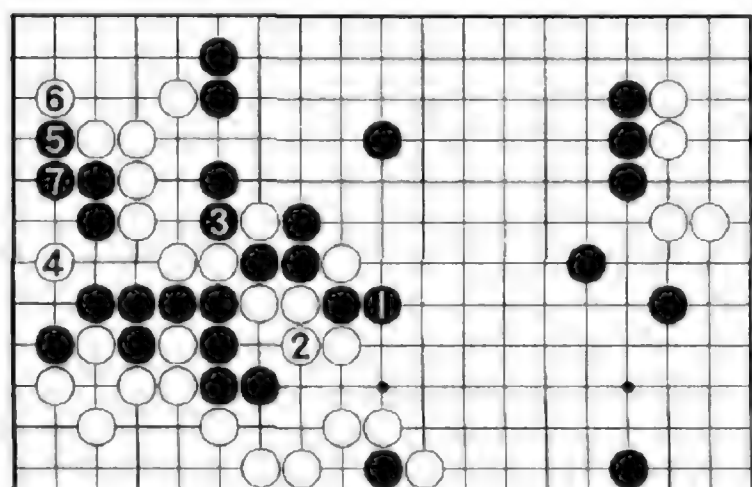
Figure 3 (101 - 124)

### Figure 3 (101 - 124). The losing moves

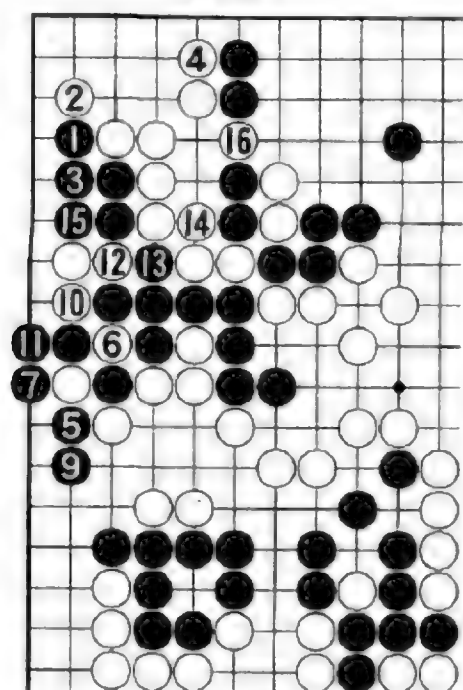
Black 5. Black 1 and 3 in Dia. 2 look possible, but after Black cuts up to 7 he has no answer to White 8. If Black 'a', White 'b', Black 'c', White 'd', Black 'e', White then escapes by attaching at 'f'.

Black 11. The first losing move. Black must extend at 1 in Dia. 3 (next page). White 2 is forced, so Black can then cut at 3. Even if White strikes at the vital point of 4, Black has good prospects in the semeai with the corner after 5 and 7.





*Dia. 3*



*Dia. 4*

*8: connects*

White 12, ignoring Black's ko capture, is an excellent move. Black is forced to atari at 13, thus giving White the ponnuki at 14. Compared to Dia. 3, this reverses the balance of power in the centre.

Black 17 is the decisive mistake. Black must hane at 1 in Dia. 4. If White defends the corner with 4, Black can link up with 5 to 9. White gets a favourable result by capturing two stones with 16, but this can't be helped. At least Black would still be in the game.

White 20. Connecting at 21 and fighting the ko is better, but Takemiya must have calculated that making the furikawari (exchange) was enough to win.

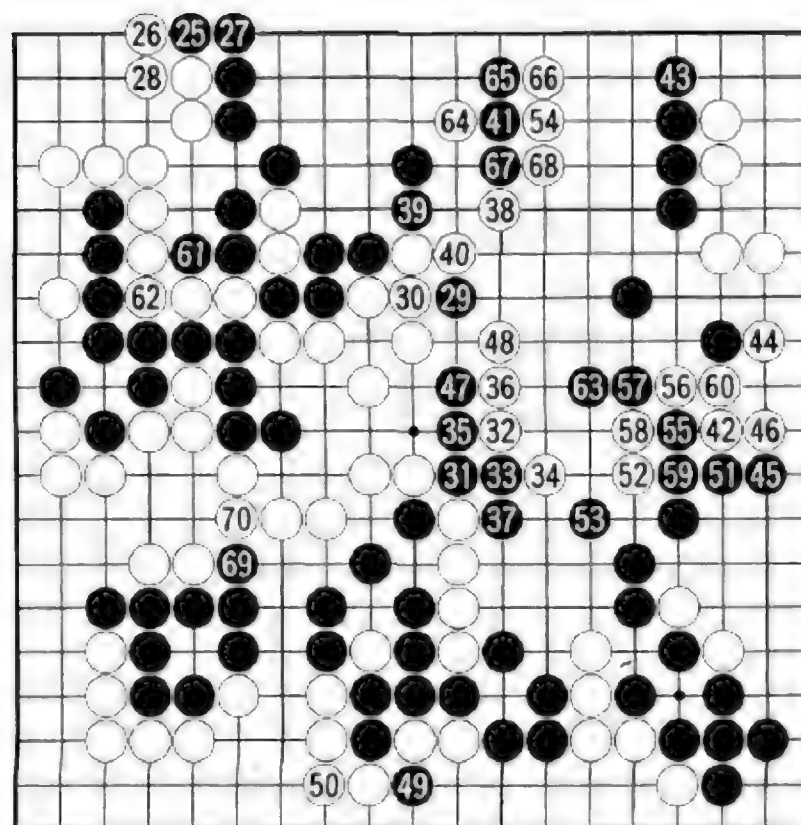
White 24 shows that White just wants to wind up the game.

#### Figure 4 (125 – 170)

White 30. Better to defend at 33. Black 31 prolongs the game a little. However, White 54 keeps White well in the lead. White 64 is the final blow.

#### Figure 5 (171 – 220)

When Black resigns, White is more than ten



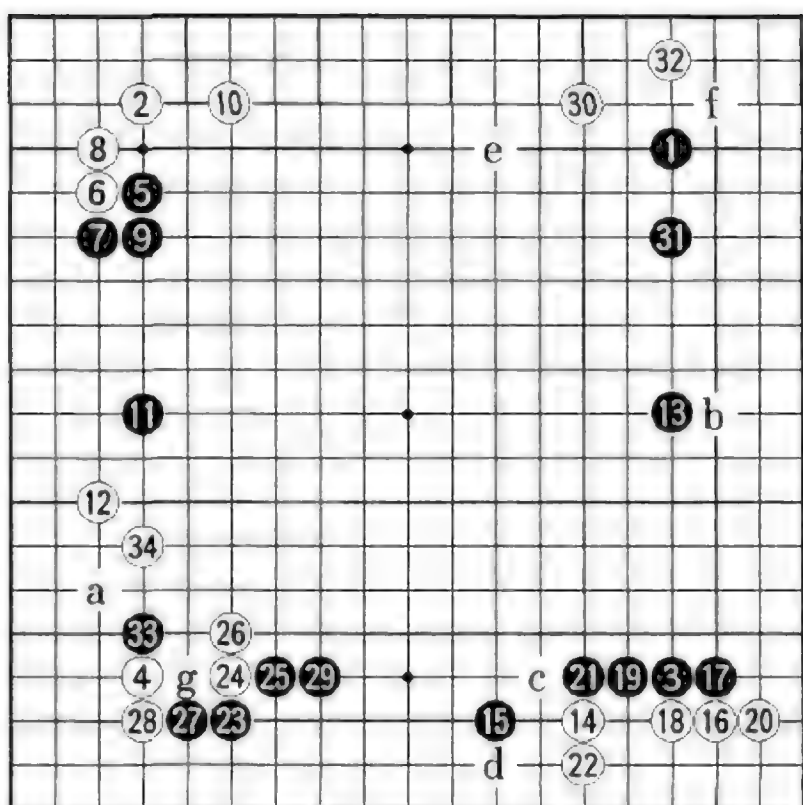
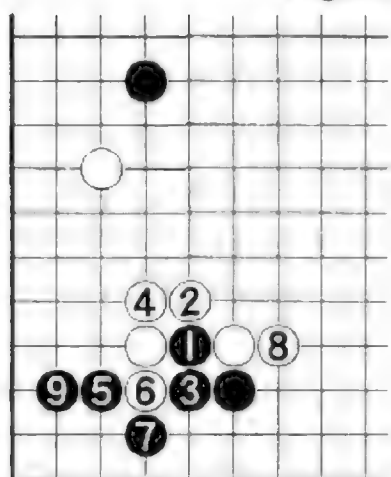
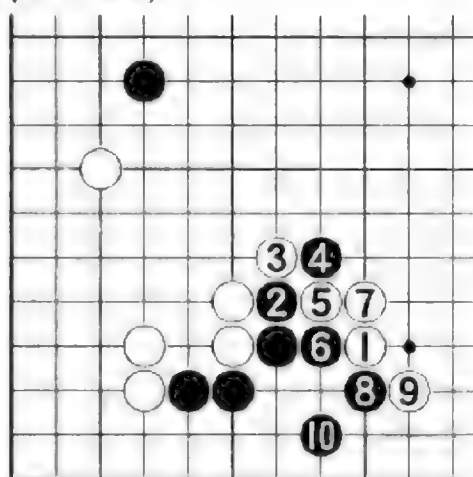


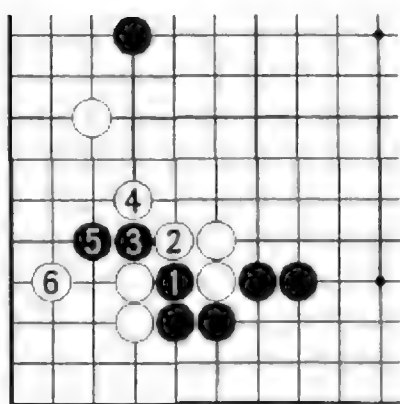
Figure 1 (1 - 34)



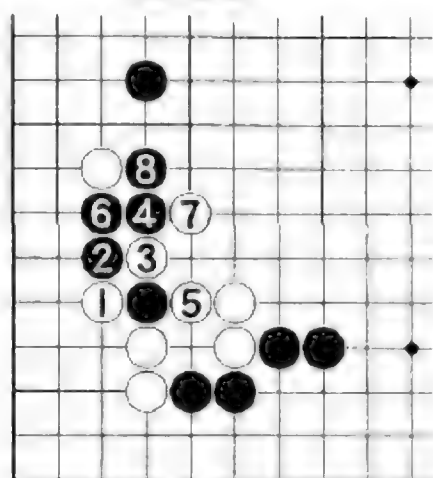
Dia. 1



Dia. 2



Dia. 3



Dia. 4

Figure 1 (1 - 34). *A surprise in the opening*

White 12. Black 11 sets up a good follow-up at 'a', so White 12, aiming at the underbelly of Black's position, is natural. However, White 'b' would also be a good move.

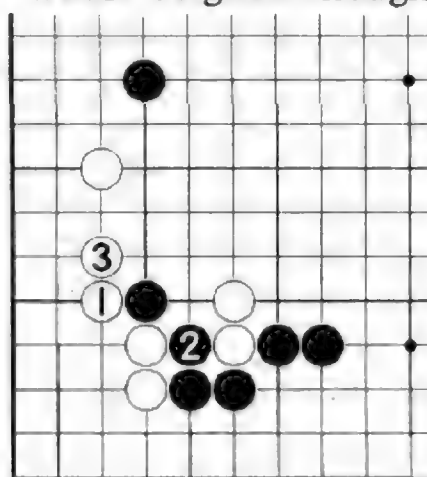
Black 23. As always in this pattern, Black hopes to defend indirectly against the threat of 'c'.

Black 25, 29. Kajiwara disagreed with Takemiya's strategy at the bottom. According to him, the bottom area is worthless, as White can attach at 'd'. Firstly, instead of 25, Black should wedge in at 1 in Dia. 1, going for the corner instead of the side. Next, with 29 Black should

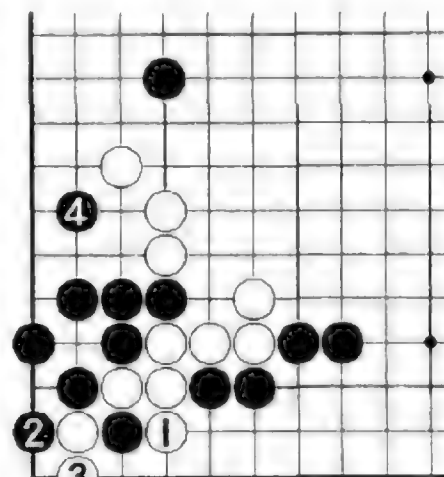
switch to 'e' at the top, being content to live small if White attacks as in Dia. 2.

Black 33. This violent attack is the highlight of the game. For Rin, who was expecting Black 'f', it must have come as quite a shock. The idea behind 33 is that since Black 1 and 3 in Dia. 3 do not work well, Black wants to change the order.

White 34 is the correct answer. If at 'g', Black would be happy to move out with 34. However, White could also consider playing 1 and 3 in Dia. 4, his aim being to take sente to switch to 'f' in the figure. Takemiya said that he would answer 1 at 2 in Dia. 5, but White 3 would be good enough.



Dia. 5



Dia. 6

Figure 2 (35 - 53). *A complicated fight*

White 38, filling in a black liberty and setting up White 40, is another good move. Both sides play superbly in the continuation, which is pretty much inevitable.

White 46 is natural. If White simply captures with 1 in Dia. 6, Black lives easily with 2 and 4, and White is left with a weak group.

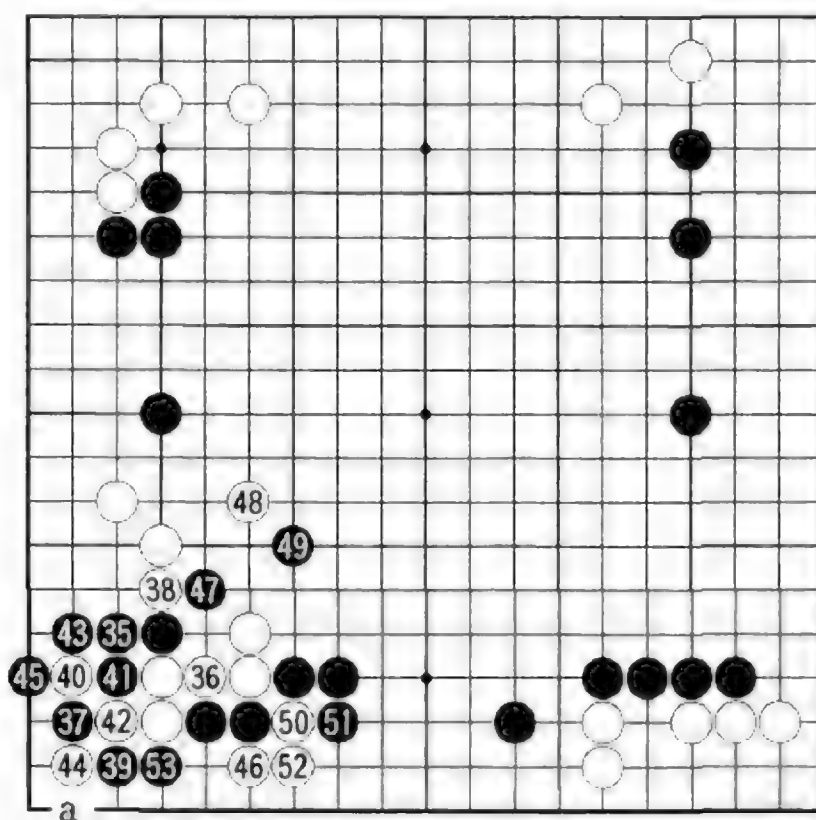


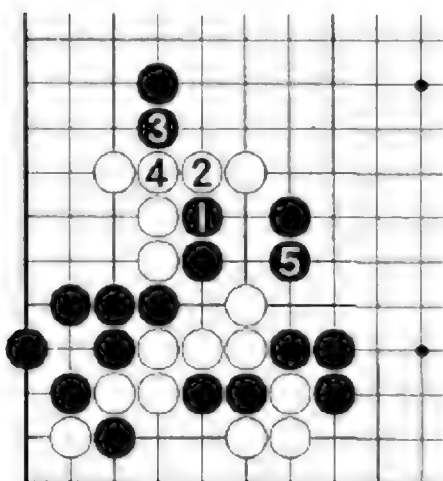
Figure 2 (35 - 53)



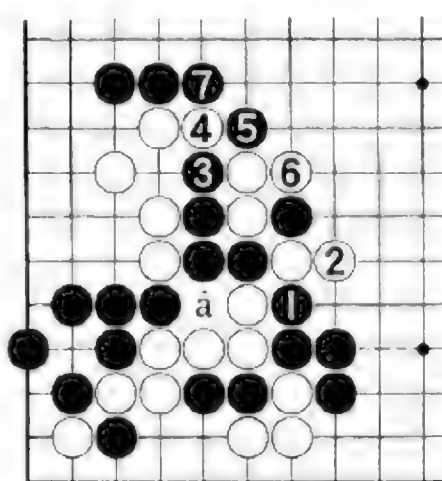
Black 47. Playing the hane before fixing the shape at the bottom is correct timing.

Black 53 is a very bad move. The reason for playing it, of course, is that it may not be sente later on and it gains two points (assuming Black later plays 'a'), but it has to be criticized because it relieves White's shortage-of-liberties problem on the outside.

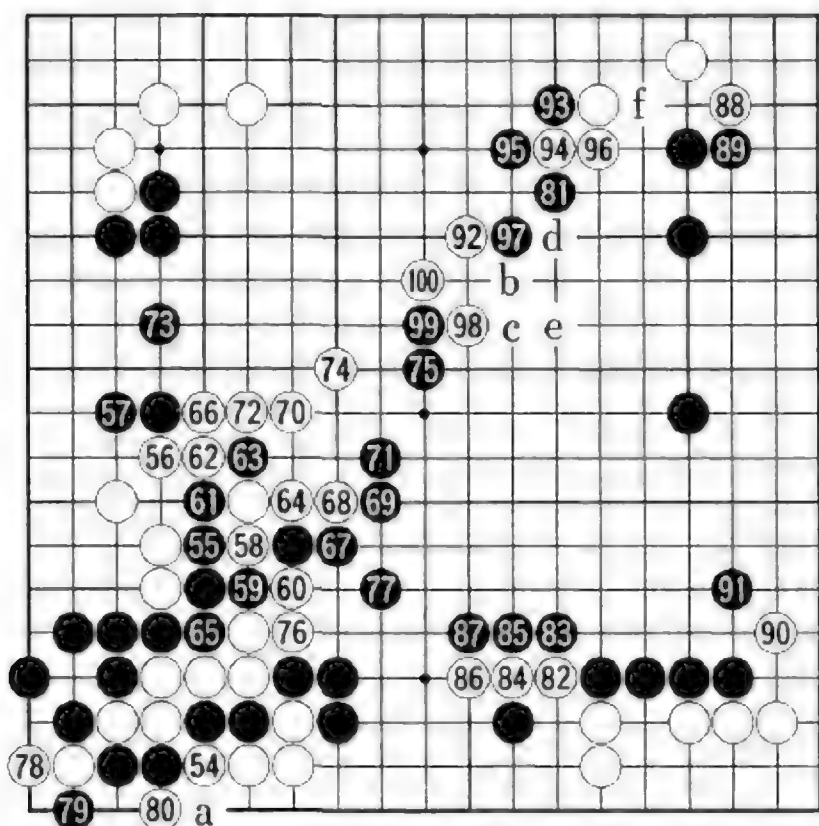
With 53, Black should have played at 1 in Dia. 7. White would have little choice but to answer at 2, so Black could force with 3 before reinforcing with 5. This looks good for Black as he can aim at attacking the white group.



*Dia. 7*



*Dia. 8*

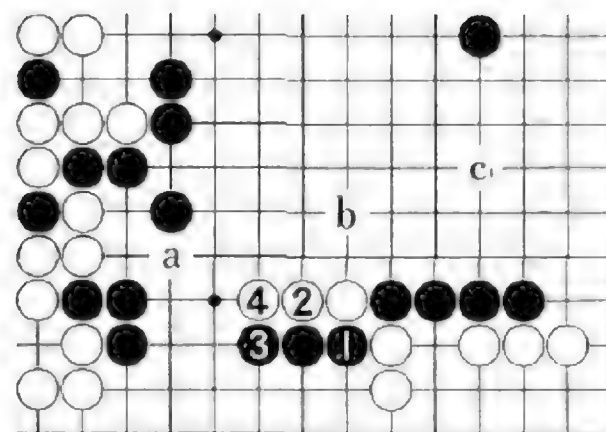


*Figure 3 (54 - 100)*

#### **Figure 3 (54 - 100). Going well for Rin**

White 54. White could capture all the black stones on the edge by playing at 79 (if Black 54, White 'a'), but then Black would be able to squeeze him on the outside.

Black 61. Without the 53-54 exchange, Black would be able to cut at 1 in Dia. 8, followed by a second cut with 3 to 7. White would be on the



*Dia. 9*

spot, as he cannot play at 'a'. In the figure, he can play there, so it is much easier for him to take care of his group on the left side.

Black 65 is forced. The continuation seems inevitable. When Rin played the sealed move of 74, he must have been confident in his position.

White 78 is big, as capturing the white stone with Black 79 would be sente for Black. Moreover, White is aiming at the black group on the side.

Black 81. Black hopes to make a game of it by setting up a large moyo, but he must be feeling anxious.

Black 83. Black cannot resist. If he plays 1 etc. in Dia. 9, he will be handicapped by his weak point at 'a'. If Black 3 at 4, White plays 'b', threatening either to cut at 3 or attack at 'c' next.

White 92 is a good guess. If Black blocks at 'b', White can play 98; if instead Black 'c', White plays 'd'. Dropping back to 'e' would lose Black the game, so he counterattacks with 93.

Black 95. Black could take the corner with Black 96, White 95, Black 'f', but White would get too large an area at the top.

The game looks hopeless for Black after White 98.

#### **Figure 4 (101 - 135). Takemiya's oversight**

Black 1-7. Takemiya's play here made it obvious that he had misread the position on the side. His strategy was to split White into two groups, confident that the group on the side would not be able to live unconditionally. When he played 7, he must have thought that he had won the game. He was shocked when Rin attached at 8. Not only Takemiya but also the players following the game had assumed that White would have to play at 1 in Dia. 10, leading to a ko. White has no big ko threats, but Black can

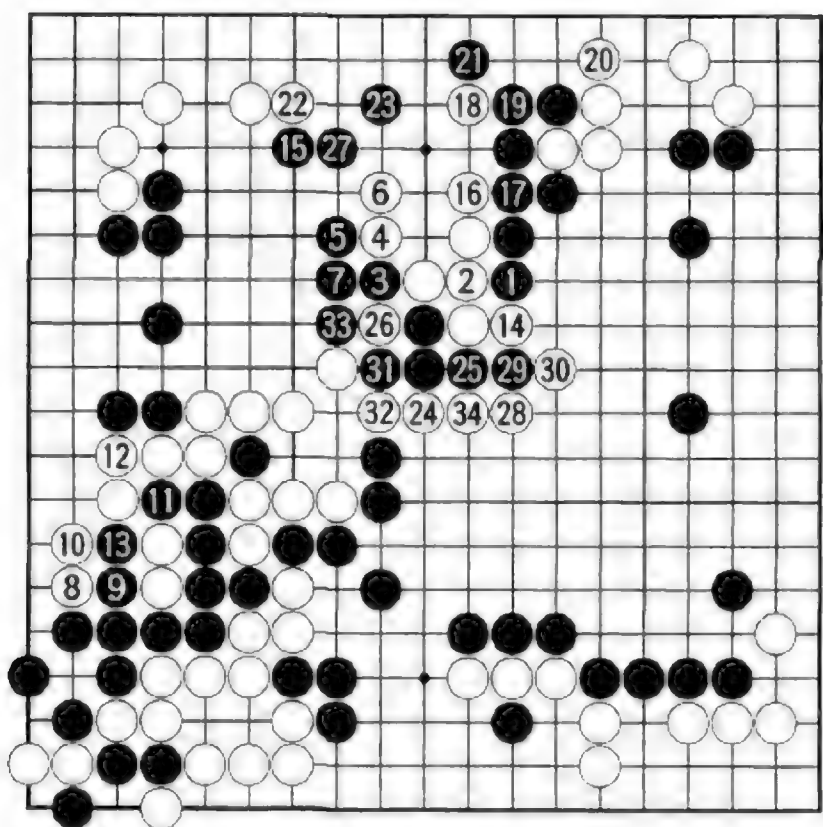


Figure 4 (101 - 135)  
35: connects

attack the white group in the centre top as his threats. Actually, White could live by playing 3 at 6, but this will be gote, whereas in the figure he lives in sente.

Black 9. If Black follows Dia. 11, he gets a very disadvantageous ko: it is an immediate ko for White, but Black has to make two approach moves from the top before it becomes a real ko for him. This is out of the question.

White 12. White could get a ko by connecting at 1 in Dia. 12, but he has to throw in at 9, so Black takes the ko first. This is clearly far inferior to Dia. 11.

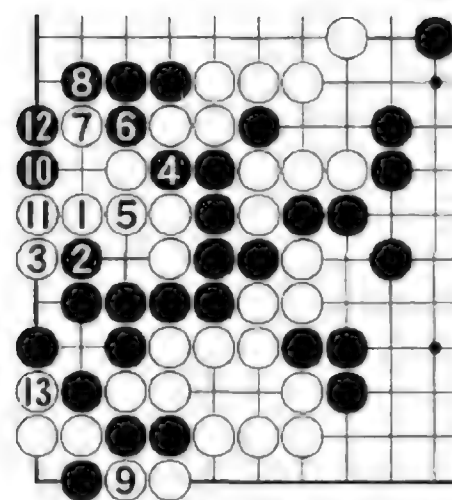
When he saw White 8, Takemiya began berating himself. 'Careless idiot! Won't you ever learn?' His chagrin was understandable when he had been basing his strategy for some time on the expectation of Dia. 10. The best that he could do was to live in gote with 11 and 13. Rin only had to continue by playing 14 at 23 to wrap the game up.

Black 15. Black has to try to capture the group.

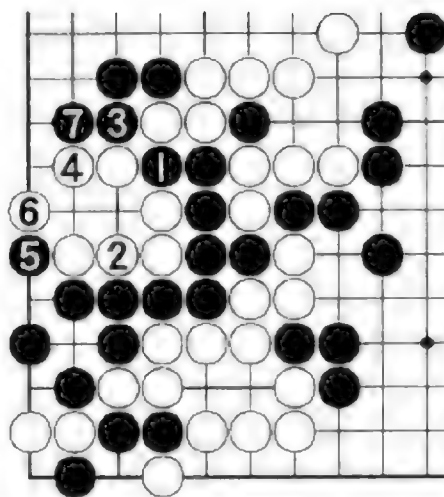
White 22. This is the first of a number of chances that White lets slip. If he played at 1 in Dia. 13, he would, at worst, get a ko.

White 24 is not the best either. White should cut with 1 to 5 in Dia. 14. White 11 is sente, after which he can play 13 and 15. The difference from the game is that White 'a' will be sente.

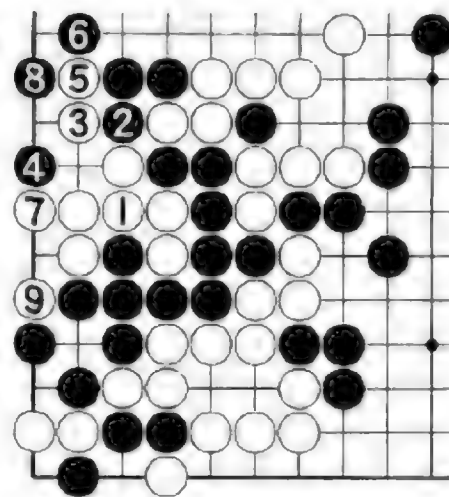
White 26. Rin went into byo-yomi. Takemiya still had five and a half hours left, but he began



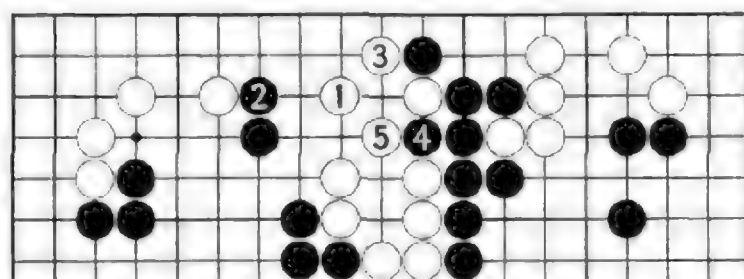
Dia. 10



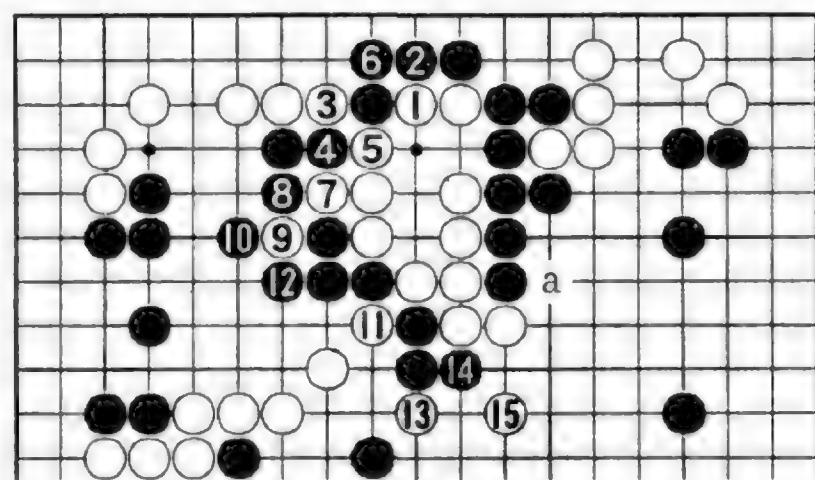
Dia. 11



Dia. 12



Dia. 13



Dia. 14

to play as quickly as Rin. This is a common phenomenon when one player goes into byo-yomi. The other player does not want to give him any time to think, so he plays as if he were also in byo-yomi. The difference is that he knows that he can stop to think any time he wants to. From move 15 in this figure to the end of the game, Takemiya only used 67 minutes.

Black 27 makes the position very difficult for White.



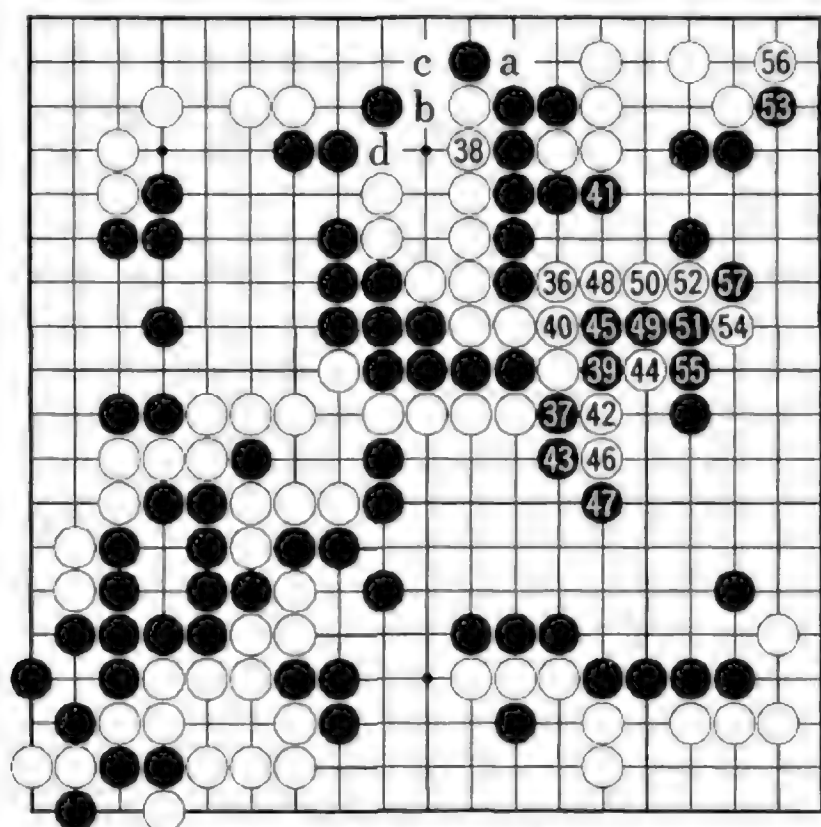
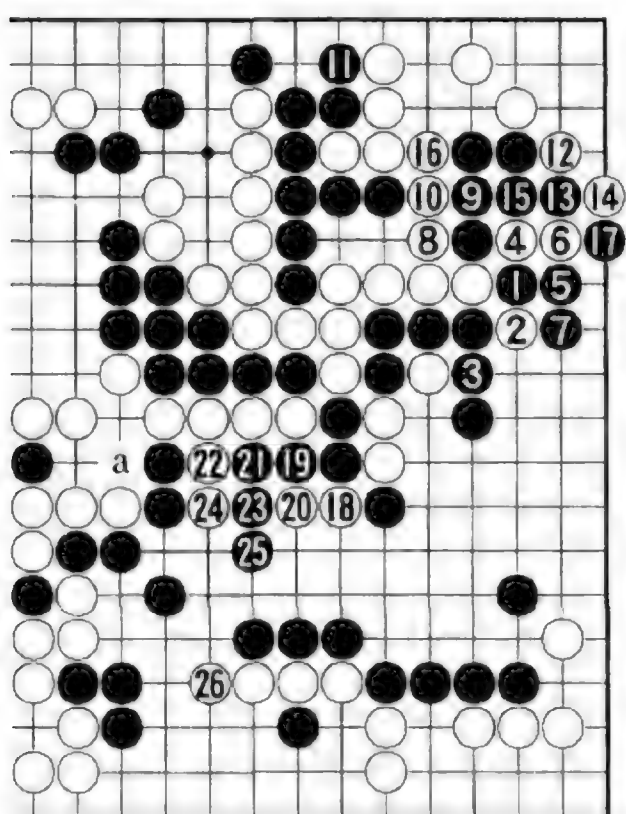


Figure 5 (136 - 157)



Dia. 15

Figure 5 (136 - 157). *Rin misses his chance.*

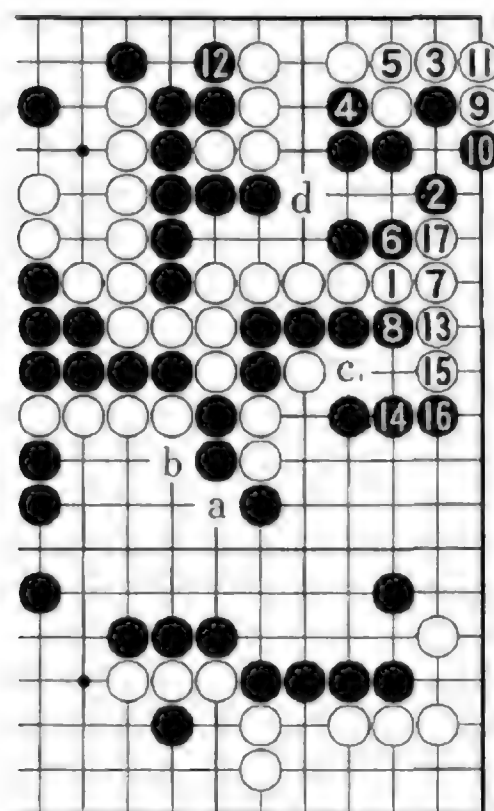
White 36 is not sente, so Black can cut at 37.

White 38. If Black 'a', White plans to play 'b', Black 'c', White 'd'. Instead Black intercepts with 41, after which the moves to 52 are forced.

Black 53. If Black blocks at 1 in Dia. 15, White will live in sente with 2 to 16. Next, he will play 18 etc. to forestall Black 'a', then switch to White 26. Black gets some territory on the right side, but he loses.

That is why Black hanes at 53. If White answers at 56, Black will have denied him the sente sequence for life in Dia. 15.

White 54. White would have won if he had played at 1 in Dia. 16. If Black 2 at 3, White lives on a large scale with White 'a', Black 'b',



Dia. 16

White 'c', so taking the corner will not be enough for Black. If Black 6 at 11, White plays 6, making miai of White 'a' etc. and White 'd'. Black 6 looks like the strongest move, but he cannot avoid the ko after 17. This result is bad for Black.

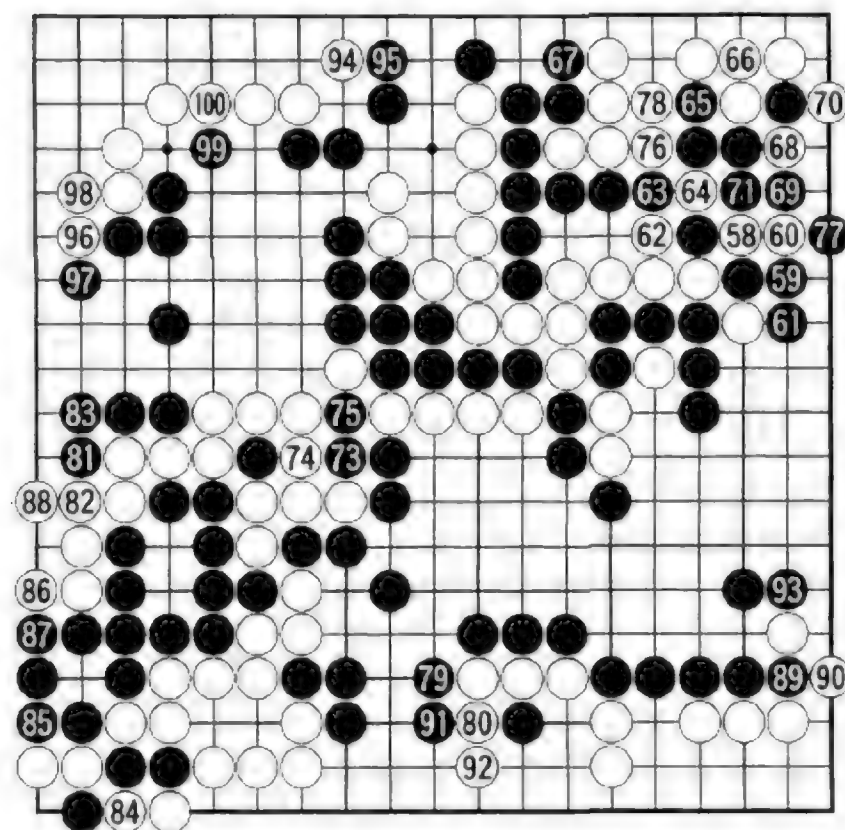


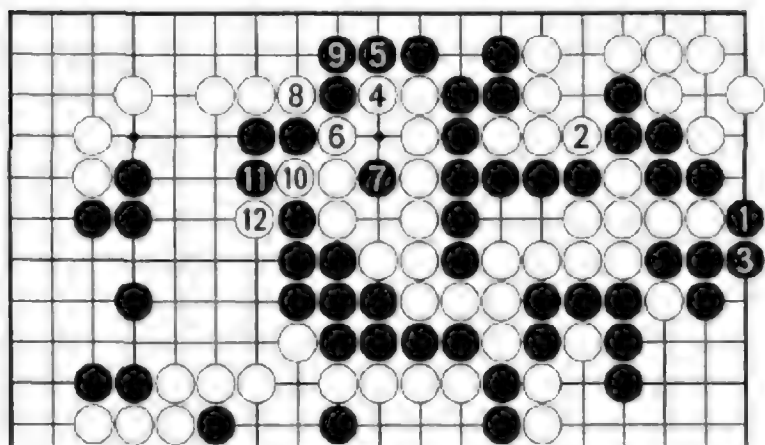
Figure 6 (158 - 200)

72: connects

Figure 6 (158 - 200). *Living is not enough.*

White is alive after 72. If Black tries to kill him with 1 in Dia. 17, White forces with 2 (threatening a throw-in), then plays 4 and 6. If Black persists with 7, White has to catch something after 12.

White 76. Once Black plays 73 and 75, White loses the cut in Dia. 17, so he has to play 76.



*Dia. 17*

(If Black tries to kill him now, White will make a throw-in above 77.)

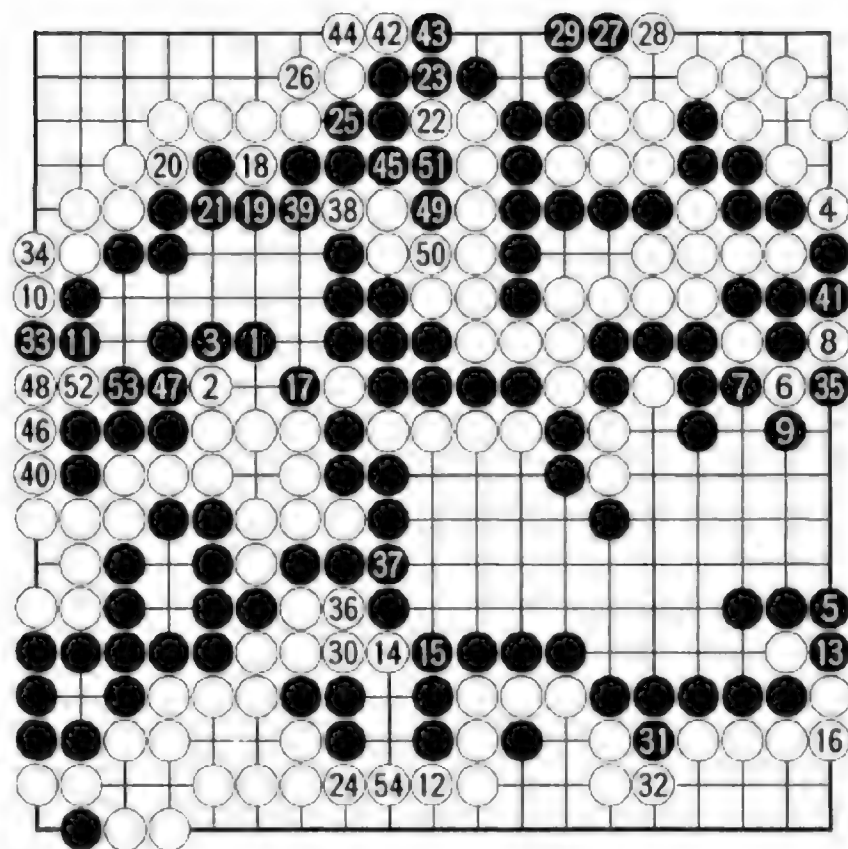
Unfortunately for Rin, simply living with his big group is not enough: Black has picked up enough points with his moyo to win. Rin's first reaction after the game finished was to express his regret at neglecting to force at some stage with 18 to 24 in Dia. 15, though it is hard to say when he should have done it once he had gone wrong with 54. Rin was so happy at living with the group that he relaxed his guard.

Black 79 secures the game and the Honinbo title.

#### **Figure 7 (201 – 254). Takemiya's second comeback**

Apart from the third game, this was Rin's best performance of the series, but in the end he was unable to contain Takemiya's superior momentum. Professionals sometimes comment that being able to lead the opponent into making mistakes is part of one's fighting ability, in the sense that it is the pressure that one puts him under that makes him go wrong. This final game is a good example. In the first two games Rin seemed completely unable to handle Takemiya's bold moyo strategy, and by the time he started to get some idea of how to cope with it, it was too late. From first to last, the series was a triumph for Takemiya, not just because of his unprecedented second comeback as Honinbo but also because of the way he made his comeback.

Looking back on the series, Rin commented: 'In general, people think of a large moyo based on a sanren-sei when they think of Takemiya, but this is just the outward manifestation of his art. I think that its basis is a thick style of playing backed up by fighting spirit and shrewd positional judgement. I played a series with him in the Pro Best Ten twelve years ago, but compared to then there is a much greater breadth in his art. I



*Figure 7 (201 – 254)*

felt a kind of hidden strength.'

Honorary Honinbo Sakata also had an interesting comment. 'What stood out was Takemiya's strength when the game became a brawl – in a couple of games he managed to score an upset in an unfavourable position. Takemiya's "cosmic style" sounds good, but the real contest is a fistfight. If you are not good at the messy infighting of the middle game, you can't take a title.'

There is no doubt that Takemiya is stronger now than on the previous occasions when he took the Honinbo title. We can look forward to some more interesting title matches over the next year or two.

*Black wins by 2½ points.*

Time taken. White: 8 hours 58 minutes.

Black: 4 hours 27 minutes.

('Kido', August 1985. Translated by John Power.)



*Honinbo again*



# 33rd Oza Title

Kato maintained his status as a title-holder by rebuffing the challenge of Kobayashi Koichi three straight. Kato has now held a title every year for ten years. Kobayashi may have been distracted by his Meijin title match with Cho (given next issue), being played over the same period, but that does not detract from Kato's achievement. Here is the first game.

**White:** Kobayashi Koichi Judan

**Black:** Kato Masao Oza

Played on 19 September 1985 at the Fukudaya Inn at Yotsuya, Tokyo.

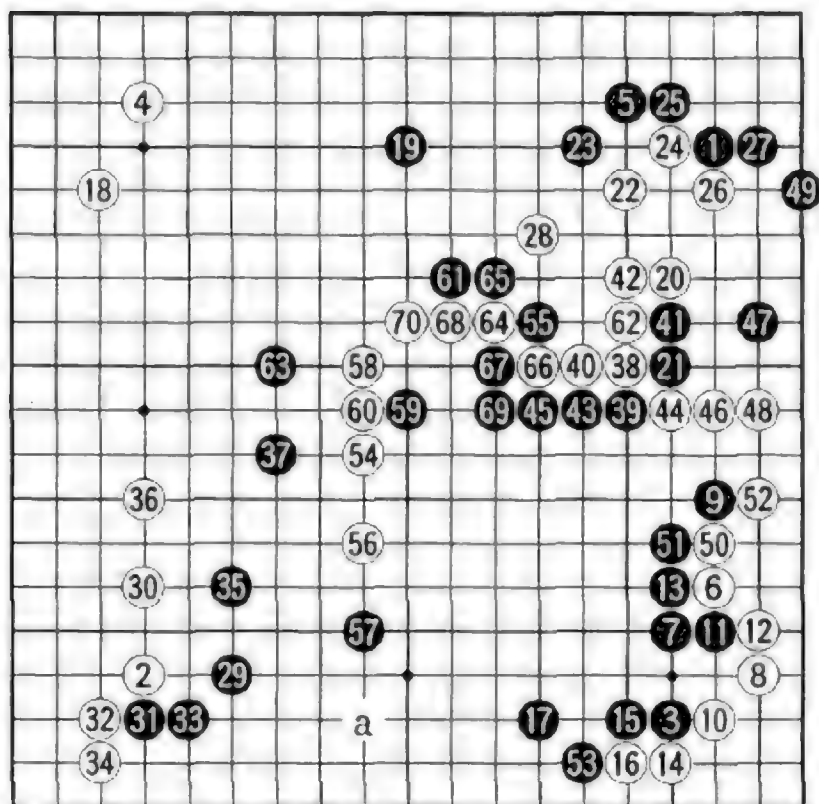


Figure 1 (1 - 70)

## Figure 1 (1 - 70)

The result to 17 seems even.

White 38. Better to reinforce with White 55; if Black 45, White could then stake the game on an invasion at 'a'. Black goes into the lead when he extends at 45.

White must erase at 54. Black counters by aiming at a double attack on this stone and the group on the right. White has to make a painful sacrifice with 78 in order to extricate himself.

## Figure 2 (71 - 150)

Black 111. Black is four or five points ahead.

White 112. If Black 'a', White intends to cut at 'b' and play the ko.

Black 139. A clever move: White can't resist. If White 141, Black plays 'c'.

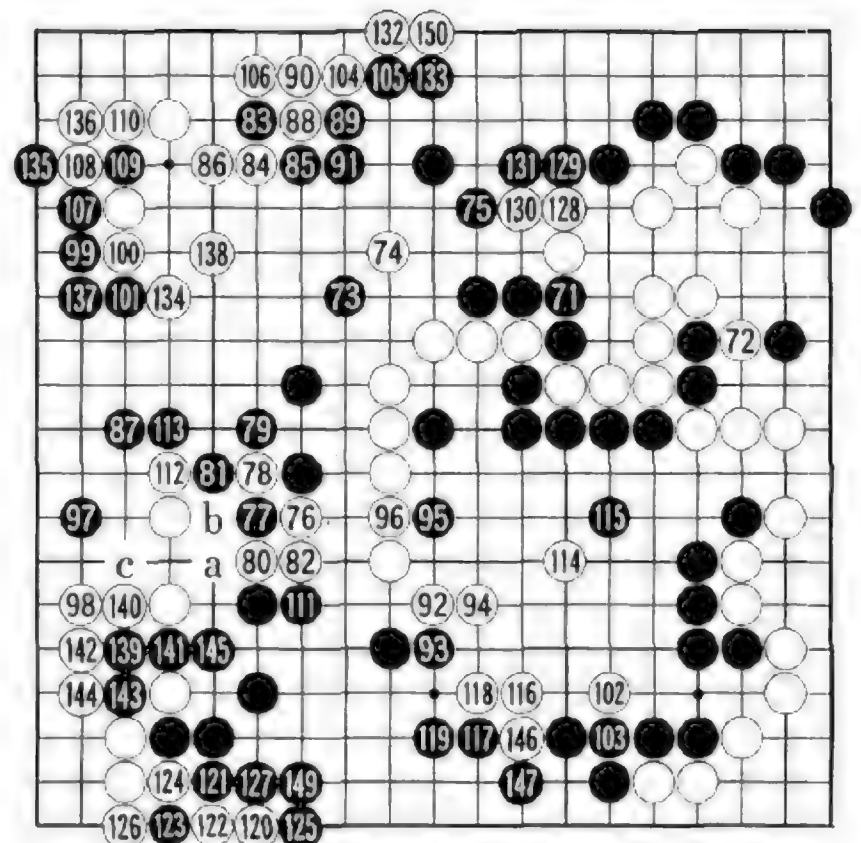


Figure 2 (71 - 150)

148: connects

## Figure 3 (151 - 215)

White 56. If White were ahead, he would defend his weak point at 67, but he can't afford to. Black makes preparations with 57 to 65, then finally cuts at 67.

The ko starts at 98. White 114 is not a ko threat, but White has run out while Black still has plenty (beginning with 'a').

*White resigns after Black 215*

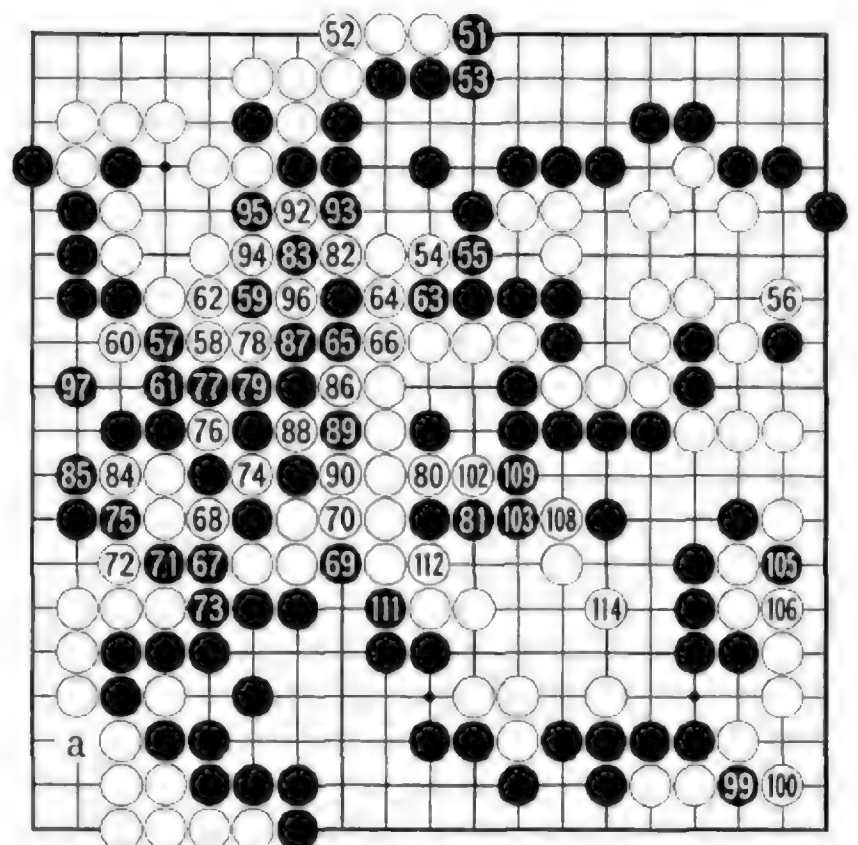


Figure 3 (151 - 215)

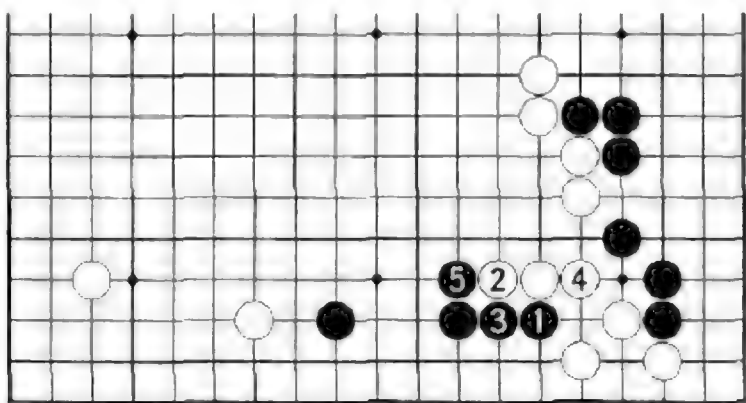
91: at 88; 98: 92; 101: 83; 104: at 92; 107: at 83; 110: at 92; 113: at 83; 115: at 59

## Middle Game Problems: Answers

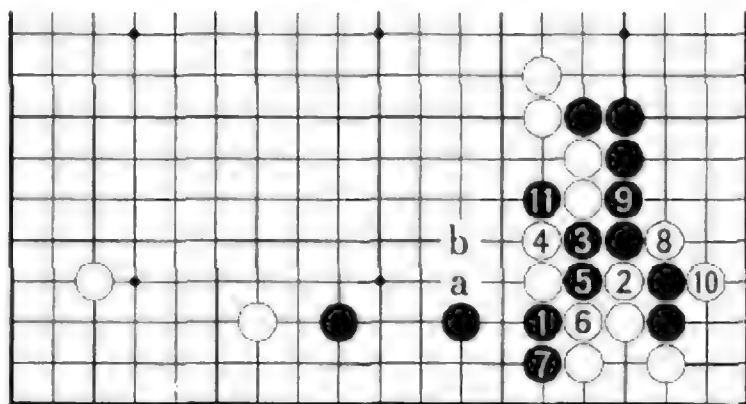
Continued from page 25

### Problem 1

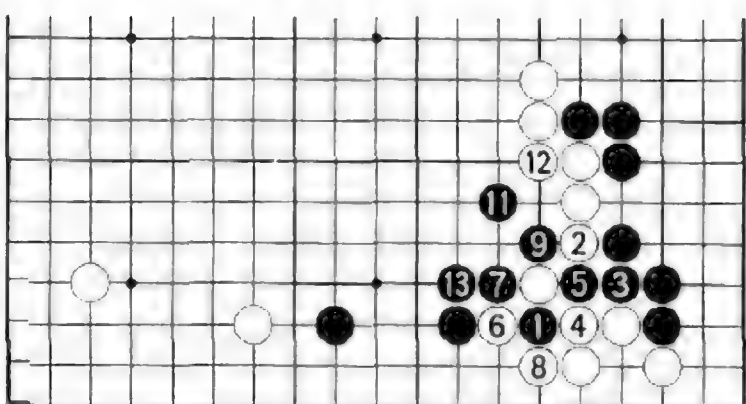
*Dia. 1.* If Black does nothing, White will be able to seize the initiative by attacking Black's two-space extension. The best way to reinforce it is to attack the weak point in White's position to the right. The instinctive move is to attach at 1. If White 2, Black strengthens himself with 3, then turns at 5. Black now has a solid position and may even be able to attack the white wall later on. This way of playing shows a properly rigorous approach on Black's part.



*Dia. 1: correct*



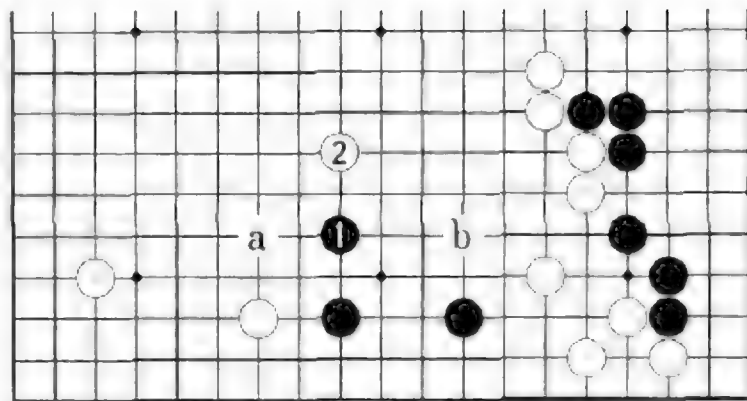
*Dia. 2: good for Black*



*Dia. 3: good for Black*  
*10: connects*

*Dia. 2.* If White answers at 2, Black can cut with 3 and 5. White lives in the corner, but Black destroys his outside wall. If next White 'a', Black plays 'b'. This result is a success for Black.

*Dia. 3.* If White 2 here, Black 3 is the vital point. White gets a bad result, with Black cutting off his centre stones. The conclusion is that White must follow *Dia. 1*.

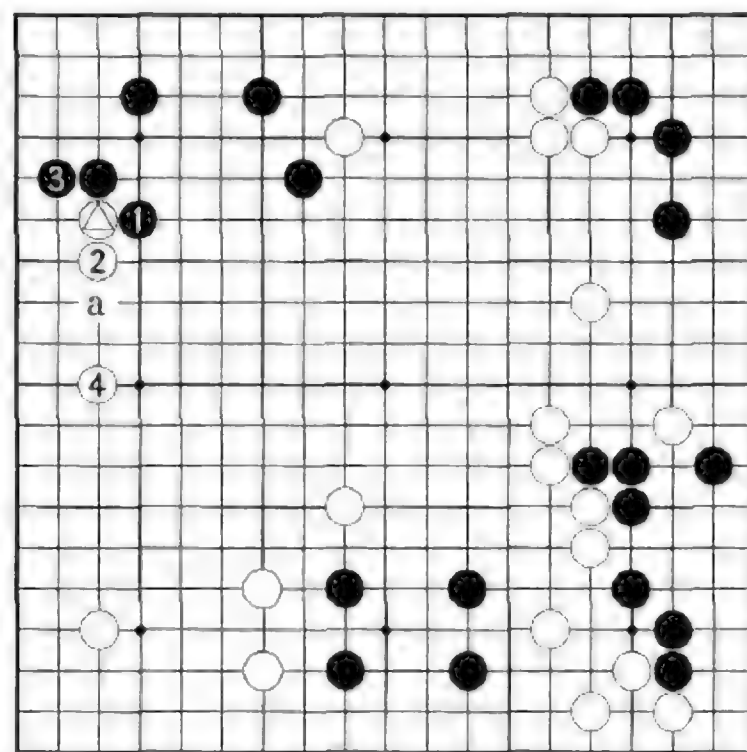


*Dia. 4: uninspired*

*Dia. 4.* In the game Muramatsu played the conventional move of 1, but this gives White the good move of 2, which blocks Black's path into the centre and exerts influence all over the board. Even if Black tenukis, he can live by answering White 'a' with 'b', but the spiritlessness of his play is in strong contrast to Dia. 1. The rebellious spirit of 1 in Dia. 1 leads to a much better result.

### Problem 2

The game has proceeded a little. This time Muramatsu played correctly in answer to White's aggressive contact play (the marked stone).

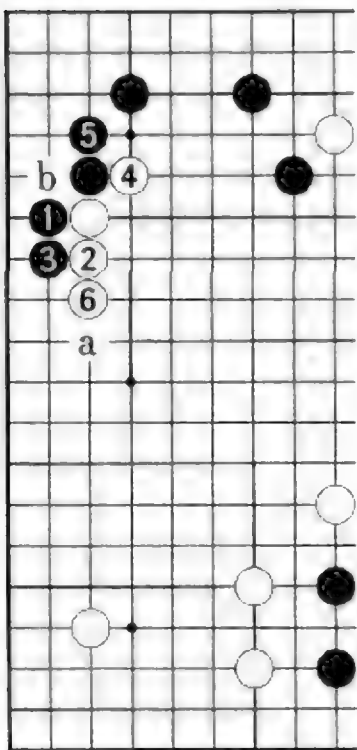


*Dia. 1: good for White*

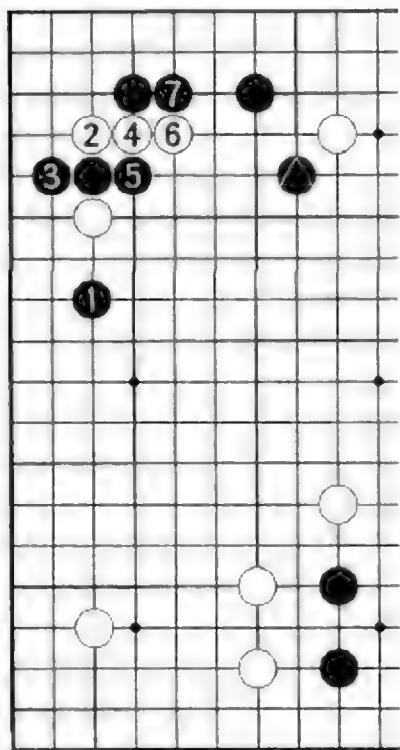
*Dia. 1.* White hopes for the sequence to 4. He gains in contrast to the conventional extension to 4 with the marked stone because now Black cannot extend to 'a'.

*Dia. 2, (next page)* The hane at 1 is sometimes a good move, but White is happy with the result to 6 (6 could also be at 'a'). White could also crosscut at 'b' with 2 to get sabaki.





*Dia. 2: good for White*



*Dia. 3: correct*

*Dia. 3.* Counterattacking from the rear with 1 is the best answer. The aim is to make the white stone heavy and to use the strength of the marked black stone. White 2 is a sabaki tesuji, but Black welcomes the fight. The struggle will inevitably spill over into other parts of the board and probably have an adverse effect on White's position at the bottom left.

The moves to 7 followed in the game. Black managed to thwart White's intention of playing a light forcing move and dragged him into a disadvantageous fight. Like the first, this problem shows the importance of a rebellious spirit in go.

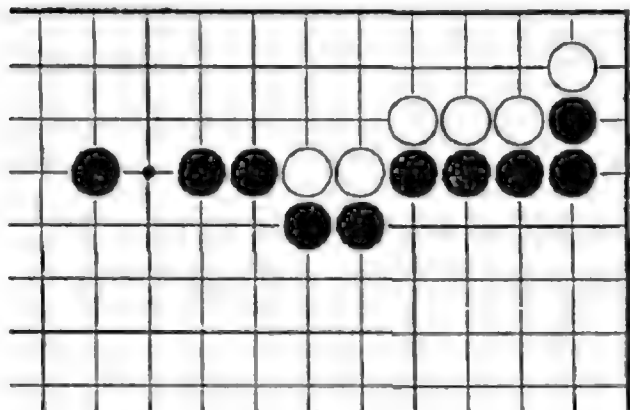
(*'Go Weekly'*, 25 June 1985.)

## Basic Fighting Techniques

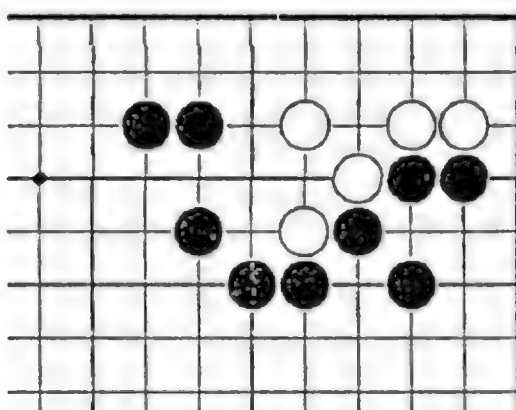
Miyazawa Goro

The theme of the three problems below is how to kill an enemy group by attacking its eye space and reducing it to one eye.

This is the 24th and final instalment of this series.

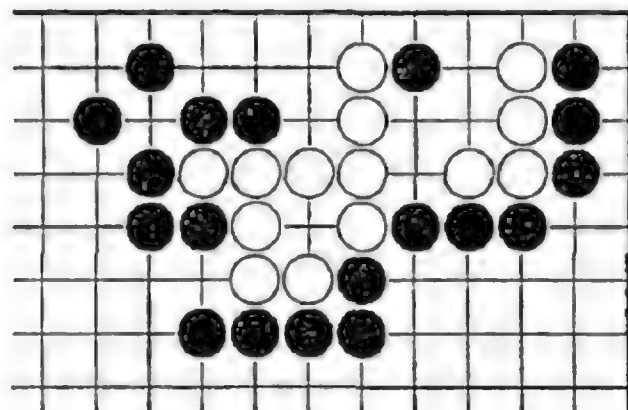


*1. Black to play (5-kyu)*



*2. Black to play (3-kyu)*

*Answers on page 50.*



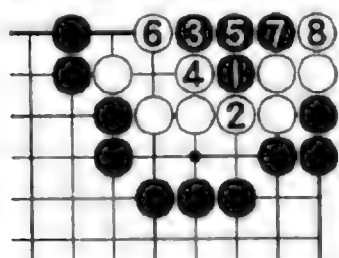
*3. White to play (1-kyu)*

### Life-and-Death Problem: Answer

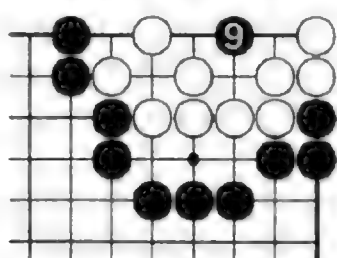
Continued from page 25

This small problem gives some good practice in the basics of life and death.

*Dia. 1.* Black 1 is the vital point. Black 3 is the follow-up tesuji. Black sacrifices four stones,



*Dia. 1: correct*

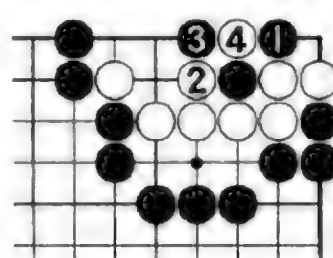


*Dia. 2: dead*

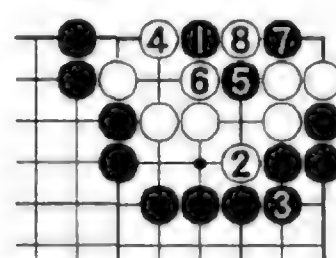
then —

*Dia. 2.* Destroys White's eye shape with 9.

*Dia. 3.* If Black plays at 1 (instead of 3 in *Dia. 1*), White gets a ko.



*Dia. 3: ko*

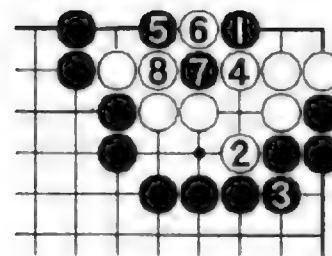


*Dia. 4: ko*

Dia. 4. If Black starts with the placement at 1, White expands his eye space with 2 and gets a ko.

Dia. 5. Black 1 also fails. White gets a ko. The point of this problem is not to let White play at 2.

(‘Kido’, September & November 1985)

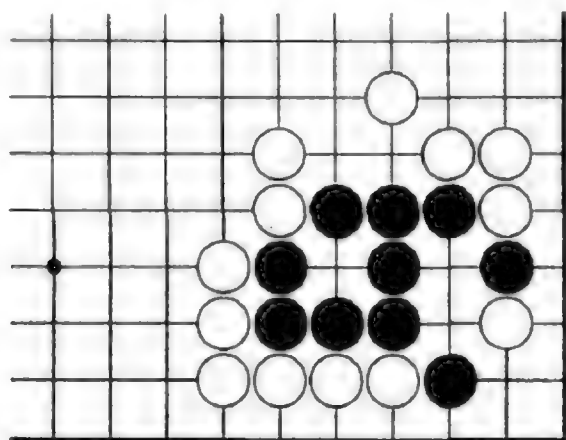


Dia. 5: ko

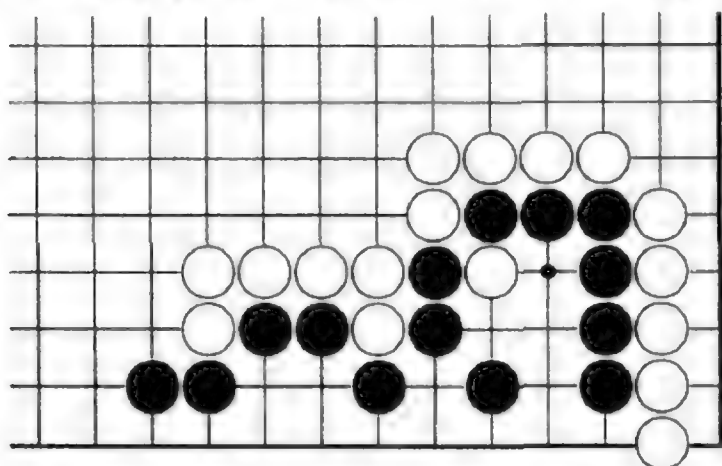
## Tesuji Magic

Yamabe Toshiro 9-dan

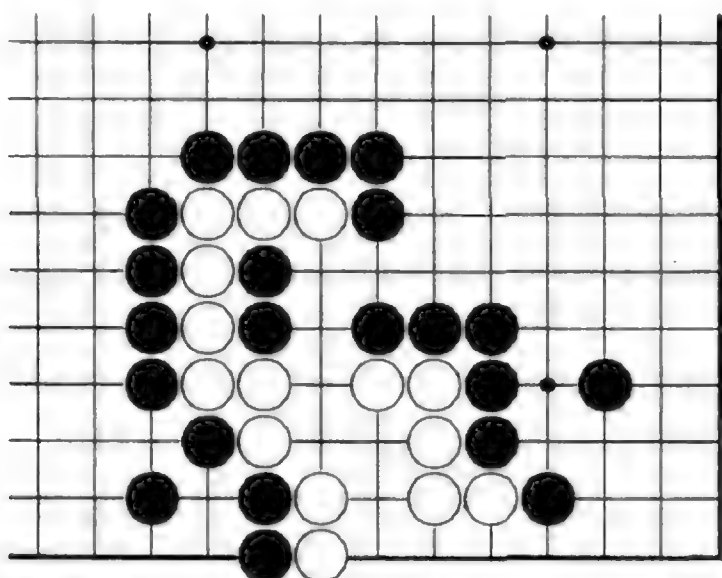
The tesuji problems below require a leap of the imagination to solve, but they should be within the reach of kyu-level players who are prepared to put their minds to solving them. If the obvious move doesn't work, try changing the timing.



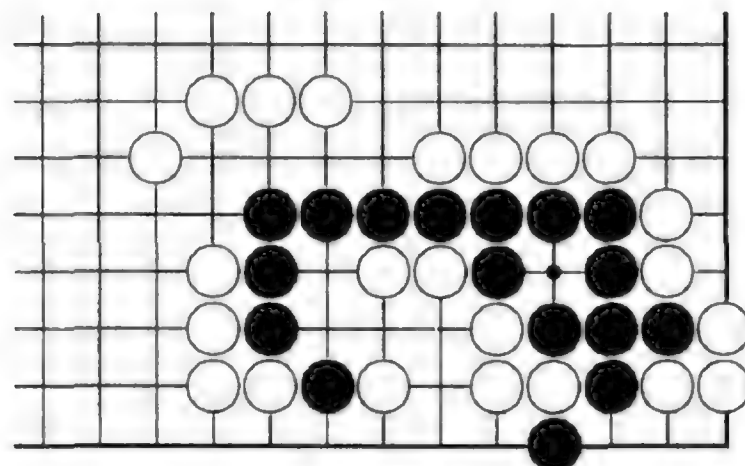
1. Black to play and live unconditionally.



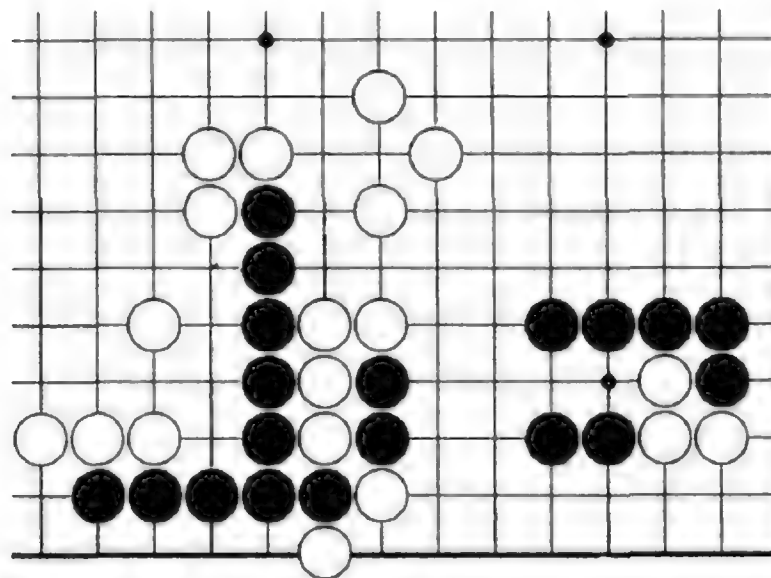
2. White to play. What is the best endgame sequence?



4. Black to play. He can't kill White, but he can take a lot of profit.



3. Black to play and find a way to live.



5. White to play and take the maximum profit (the answer is not an atari).

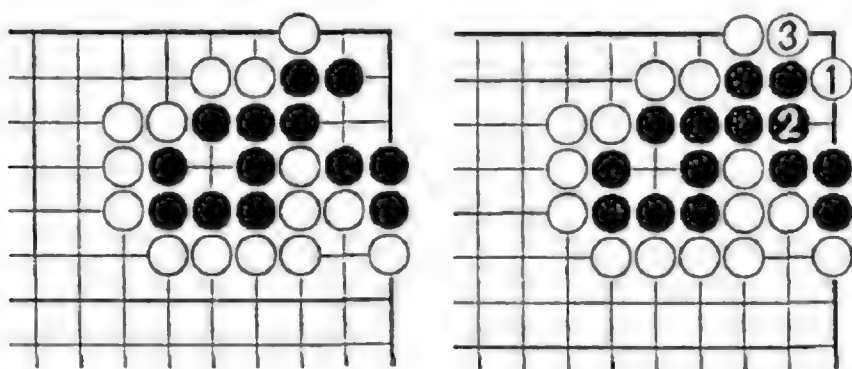
Answers on page 52.



# Basic Fighting Techniques Continued from page 48

## Pattern 24: Eye-stealing Tesujis

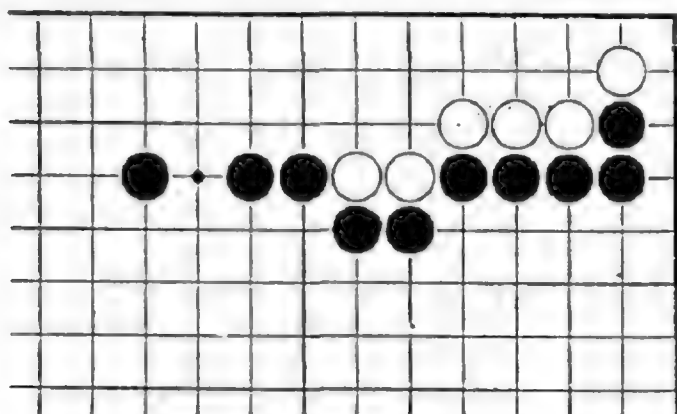
The final instalment of this series deals not so much with a pattern as with a theme, which is that of destroying the opponent's eye shape. The problems cover various techniques for doing this.



*Illustration: White to play*      *Dia. 1: dead*

*Illustration.* Find the vital point for taking away Black's eye in the corner.

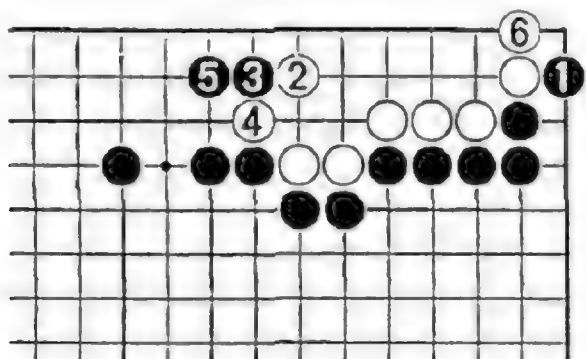
Dia. 1. Black has no answer to White 1. If he plays 2 to defend against the snapback, White links up with 3.



*Problem 1: Black to play*

One blow at the vital point will kill the white group.

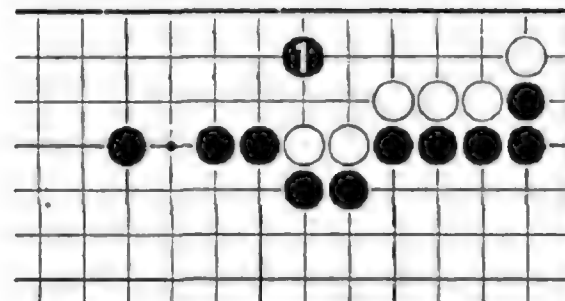
Dia. 1. The hane at 1 is too slow. White expands his eye space with 2 and can no longer be killed.



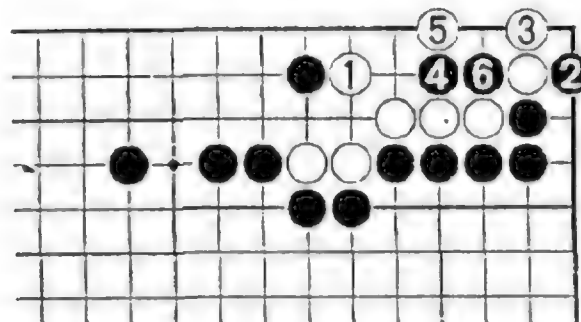
*Dia. 1: failure*

Dia. 2. Black 1 is the vital point: it reduces the eye space available to White.

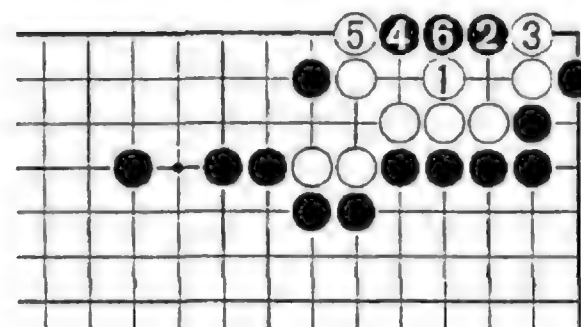
Dia. 3. If White 1, the hane at 2 now works. If White 3, Black 4 stops him from getting two eyes.



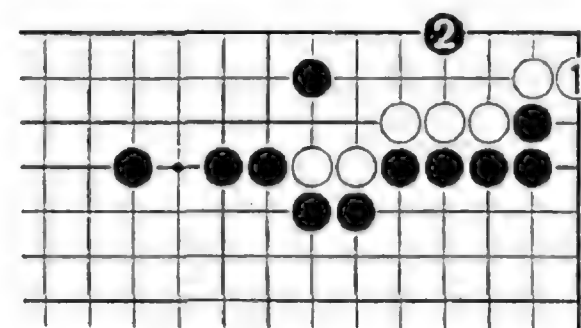
*Dia. 2: the vital point*



*Dia. 3: dead*



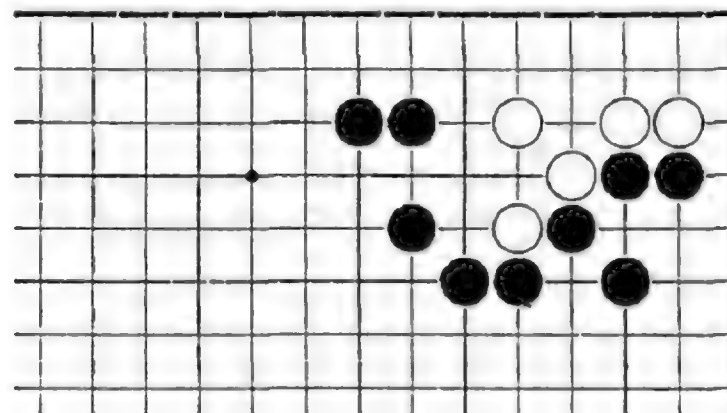
*Dia. 4: dead*



*Dia. 5: dead*

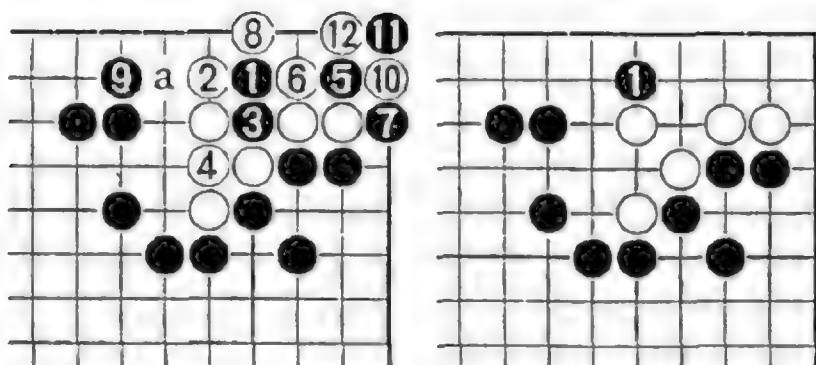
Dia. 4. If instead White 1, Black 2 is good enough. The result to 6 is not a seki. Note that Black 2 at 3 lets White play a ko with 2.

Dia. 5. If White descends at 1, Black 2 is a good follow-up. White cannot intercept.



*Problem 2: Black to play*

The first move is crucial.



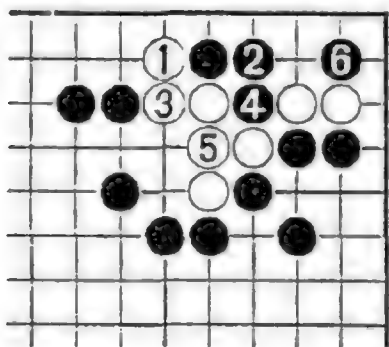
*Dia. 1: failure*

*Dia. 2: the vital point*

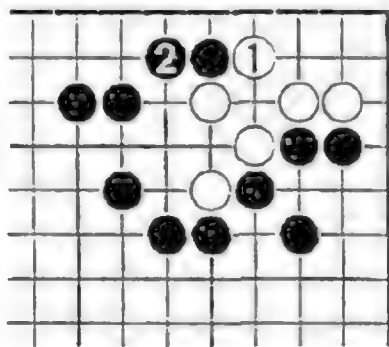
Dia. 1. The placement at 1 looks like the vital point, but it is an overplay. White gets a ko up to 12. Black 1 at 'a' is foiled by White 2.

Dia. 2. Black 1 is the tesuji: it has two follow-up threats.

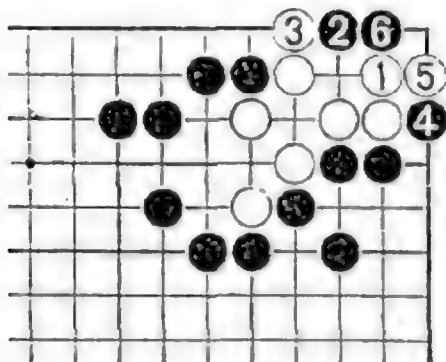
Dia. 3. If White blocks on the outside at 1, Black easily kills the group with 2 to 6.



*Dia. 3: dead*



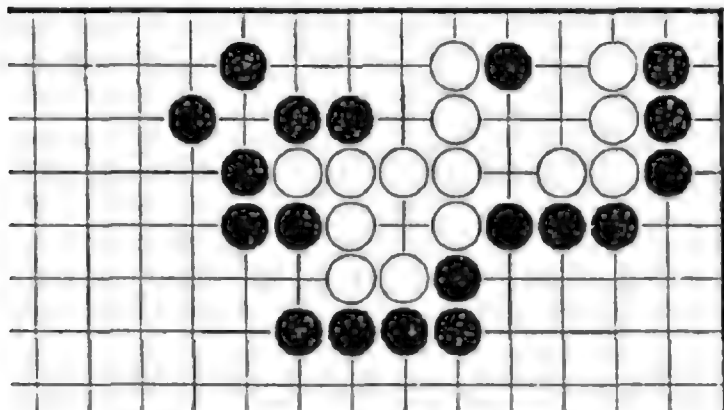
*Dia. 4: dead*



*Dia. 5: dead*

Dia. 4. If White blocks on the inside, he doesn't get enough space to make two eyes. For example —

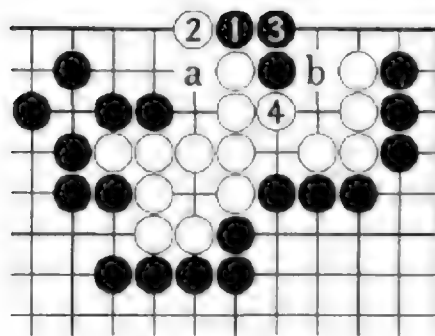
Dia. 5. If White 1, Black plays in at 2, so White gets nowhere.



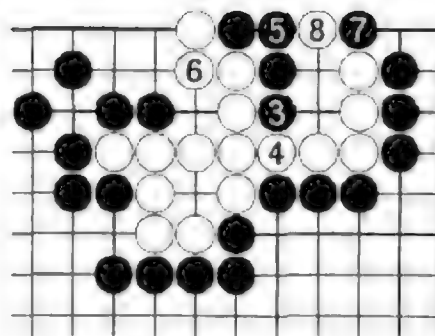
*Problem 3: Black to play*

The problem here is not finding the tesuji but getting the timing right.

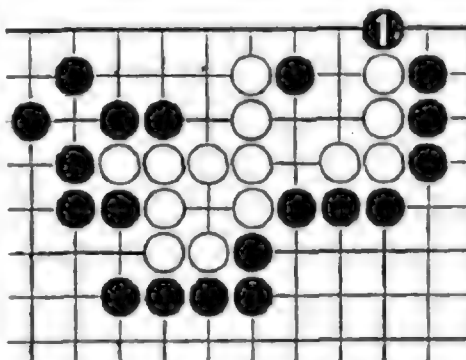
Dia. 1. Black 1 does not work, as White lives



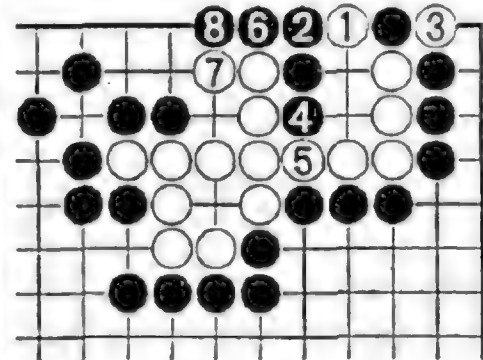
*Dia. 1: alive*



*Dia. 2: alive*



*Dia. 3: correct*



*Dia. 4: dead*

after 2 and 4. If Black 'a', White makes eyes with 'b'. Instead of 3 —

Dia. 2. Black 3 here does not work either.

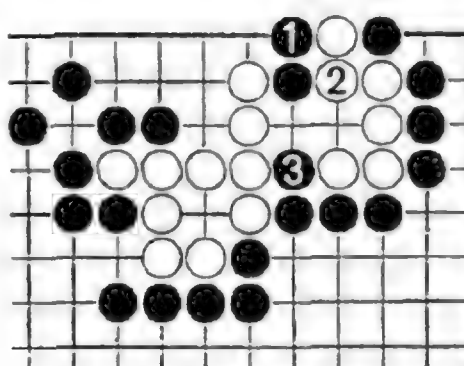
Dia. 3. The way to kill White is to start with a hane.

Dia. 4. If White 1, Black 2 is the follow-up tesuji. If 3, Black forces with 4, then links up with 6 and 8. White is dead.

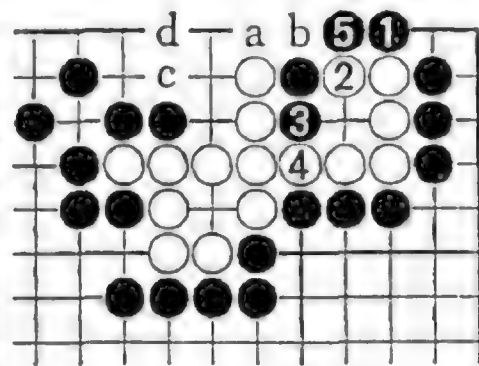
Dia. 5. White 2 fails because of shortage of liberties.

Dia. 6. If White 2, Black plays 3 and 5. If next White 'a', Black 'b', White 'c', Black kills White by attaching at 'd'. White has no answer to Black 1.

(*'Gekkan Go'*, December 1985)



*Dia. 5: dead*



*Dia. 6: dead*

### Next issue

'Thoughts on My Professional Career' by Michael Redmond (including commentaries on his 5-dan promotion game and his win in the Ryuen Cup).

Nie beats Shuko in the Japan-China Super Go. Full coverage of Kobayashi Koichi's win in the 10th Meijin title.

And many other articles.

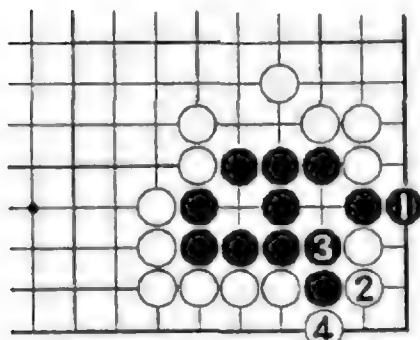


# Tesuji Magic: Answers Continued from page 49

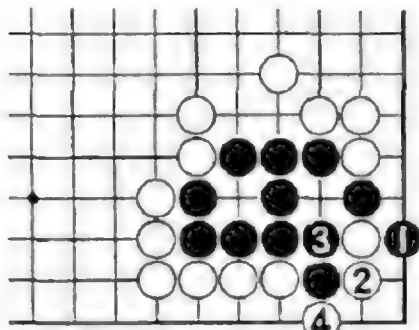
## Answer to Problem 1

Dia. 1. If Black 1, Black has no answer to White 2.

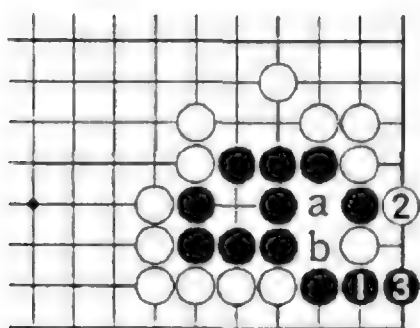
Dia. 2. The hane at 1 is no better.



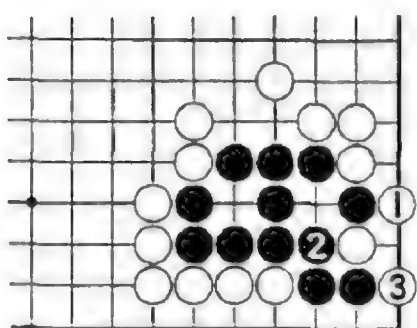
*Dia. 1: dead*



*Dia. 2: dead*



*Dia. 3: correct*



*Dia. 4: wrong*

Dia. 3. Trying to stop White from linking up in Dias. 1 and 2 did not work. Black has to stop White from taking the vital point by playing there himself with 1. If then White 2, Black simply descends at 3, making a second eye in the corner. Next, 'a' and 'b' are miai for Black, so he doesn't have to worry about his cutting point.

Dia. 4. Black 2 is a mistake. There is no need to give White a ko.

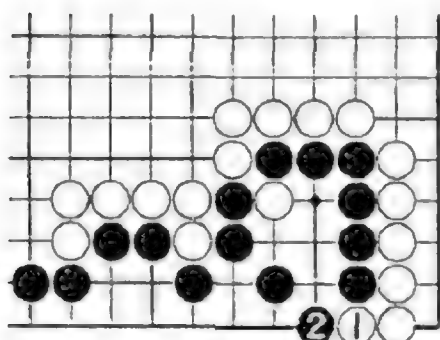
## Answer to Problem 2

Dia. 1. White 1 is useless: it just helps Black to secure all his territory.

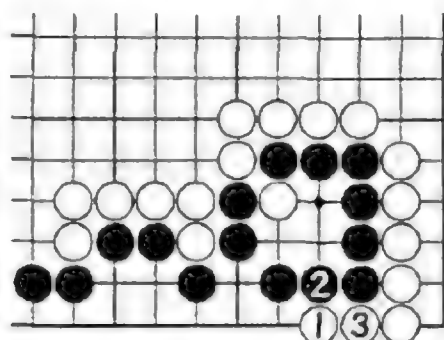
Dia. 2. White can jump in at 1. The correct answer for Black is to block at 2. White is satisfied with this reduction in Black's territory.

Dia. 3. If Black resists with 2, White plays 3 and 5 as preparation, then —

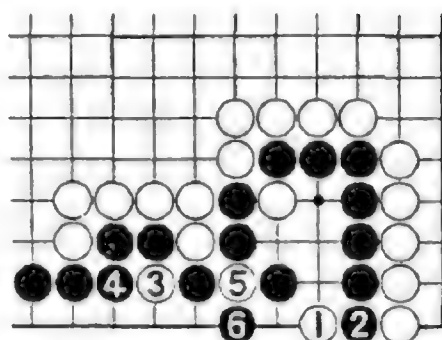
Dia. 4. Cuts off seven stones with the 1—3



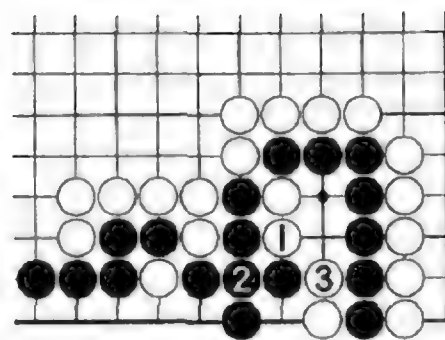
*Dia. 1: wrong*



*Dia. 2: correct*



*Dia. 3: disaster combination. Black cannot atari.*

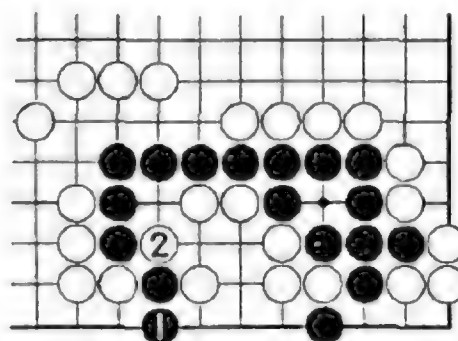


*Dia. 4*

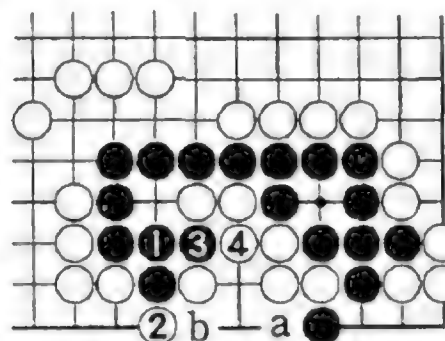
## Answer to Problem 3

Dia. 1. Black 1 is easily refuted by White 2.

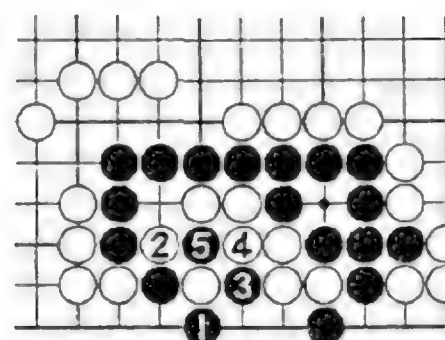
Dia. 2. Black 1 also fails. If Black 'a' after 4, White simply connects at 'b', and Black dies.



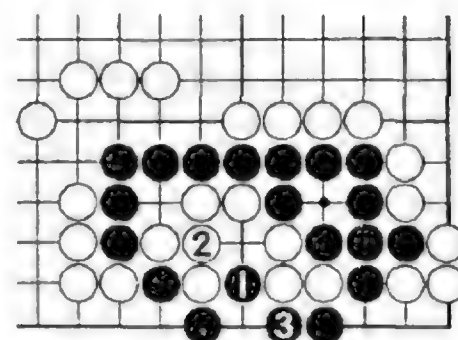
*Dia. 1: dead*



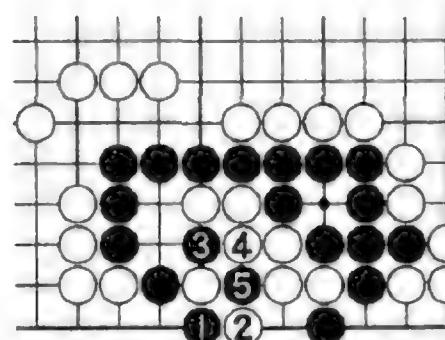
*Dia. 2: dead*



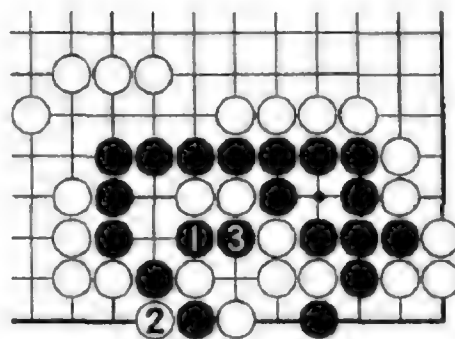
*Dia. 3: correct*



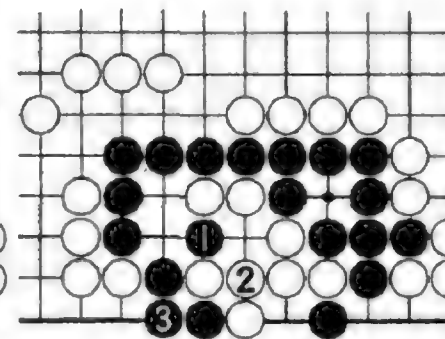
*Dia. 4: alive*



*Dia. 5: correct*



*Dia. 6: alive*



*Dia. 7*

Dia. 3. Since ordinary measures do not work, Black tries the hane at 1. If White 2, Black 3; if White 4, Black gets a ko with 5. This is the

correct answer. Instead of 4 —

Dia. 4. If White 2 here, Black lives outright with 3.

Dia. 5. If White answers at 2, Black again gets a ko with 3 and 5. Instead of 4 —

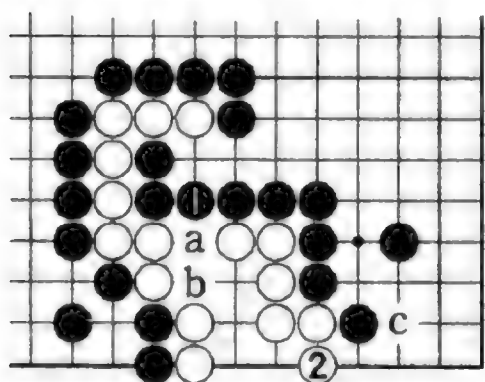
Dia. 6. If 2 here, Black lives with 3.

Dia. 7. Connecting at 2 is worst for White. Black captures him with 3.

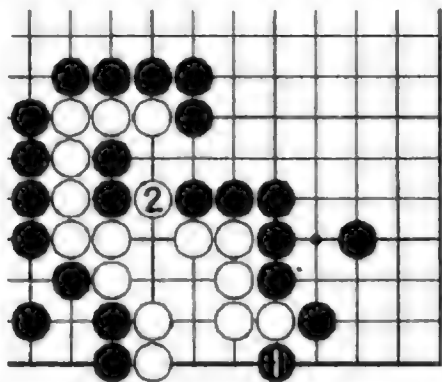
#### Answer to Problem 4

Dia. 1. Connecting at 1 is the obvious move, but the result is unsatisfactory when White descends at 2. White is alive with a bent-four shape after Black 'a' — White 'b' and can aim at attaching at 'c'. Black can do better.

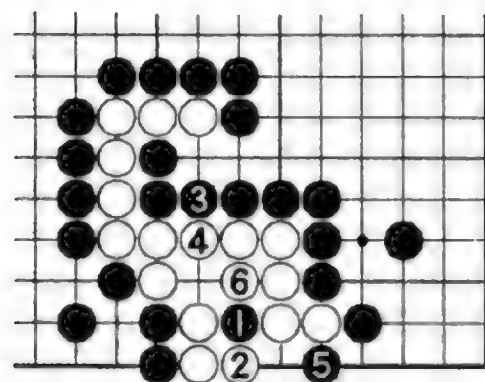
Dia. 2. If Black 1, White is happy to live by capturing two stones.



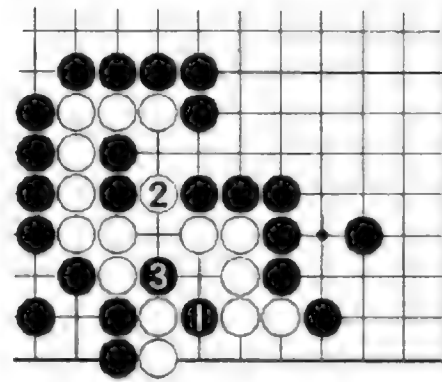
*Dia. 1: wrong*



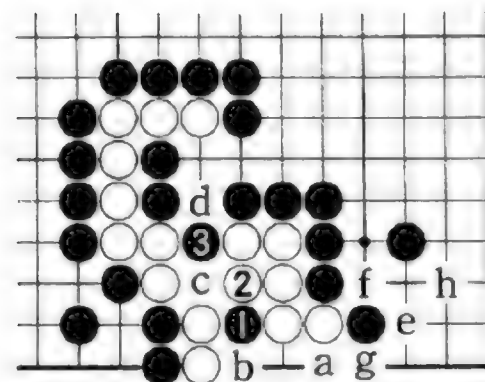
*Dia. 2: wrong*



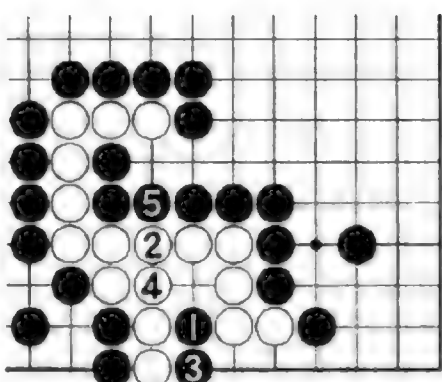
*Dia. 3: correct*



*Dia. 4: dead*



*Dia. 5: dead*



*Dia. 6: dead*

Dia. 3. Black 1 is the vital point. When Black plays here, White has no choice but to atari at 2 in order to live. Black can then play 3 and 5 in sente. Black not only reduces the size of White's territory compared to Dia. 1 but also eliminates the aji of the contact play at 'c'. This would be enough profit to turn a close game

in Black's favour.

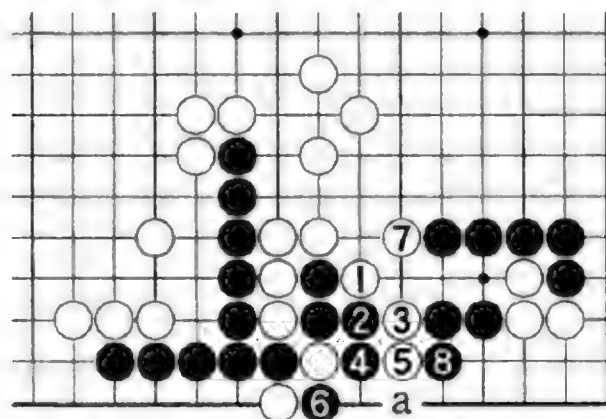
Dia. 4. White 2 is impossible as he dies after Black 3.

Dia. 5. White 2 is also bad: White dies after Black 3. Even if White struggles with 'a', Black 'b', White 'c', Black 'd', followed by White 'e', Black 'f', White 'g', he cannot get an eye in the corner after Black 'h'.

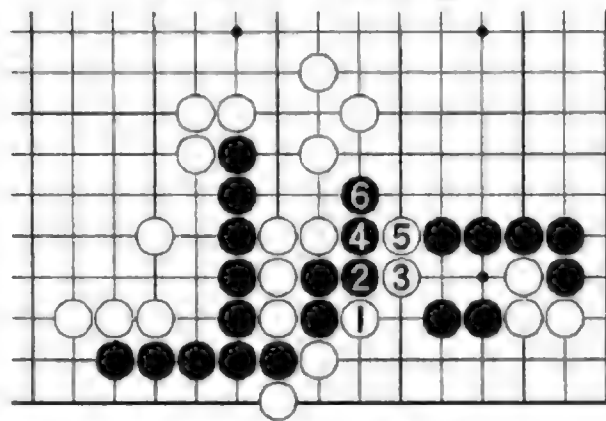
Dia. 6. Connecting at 2 also fails. White has no choice but to follow Dia. 3.

#### Answer to Problem 5

Dia. 1. The instinctive response of most players would be to make a string of ataris with 1 to 5. This certainly reduces Black's side area and forces Black to defend at 8, but it would be a mistake to be satisfied with this result. Note that White 'a' next is not sente.



*Dia. 1: not enough*



*Dia. 2: hopeless*

Dia. 2. Driving Black up into the centre with 1 etc. is, of course, much worse. White runs out of steam after 6.

(Continued from page 64)

grated text and diagram editor consists in defining a font of go symbols, which are handled by the editor in the same way as other characters. Several personal computers on the market support user-defined fonts. On such computers the construction of a suitable go font is estimated to require a few weeks of work. High quality diagrams could be produced by defining a printer font with a good resolution.

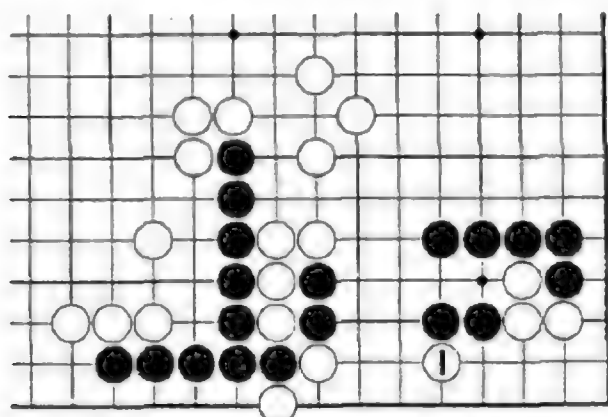
#### Acknowledgment

We are grateful to Marcello Merkle, Martin Durst and Gustav Pomberger for their help in programming the go board and developing the joseki book.

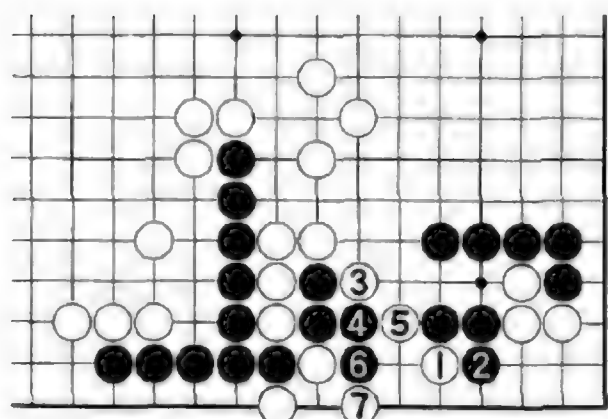
(Continued on page 54)



Dia. 3. White 1 is a beautiful tesuji. If you found this move instinctively, you can be proud of your intuition. If you read it out, you can be even prouder. Black cannot avoid suffering considerable damage.



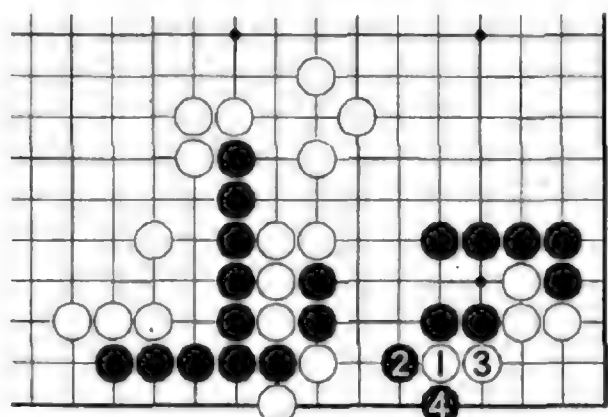
*Dia. 3: the tesuji*



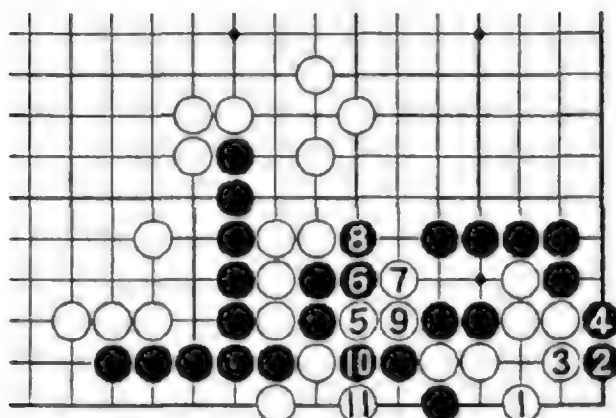
*Dia. 4: success*

Dia. 4. If Black defends the corner with 2, White sets up a ko with 3 to 7. If Black lost this ko, his loss would be enormous, so playing 2 would be very foolhardy.

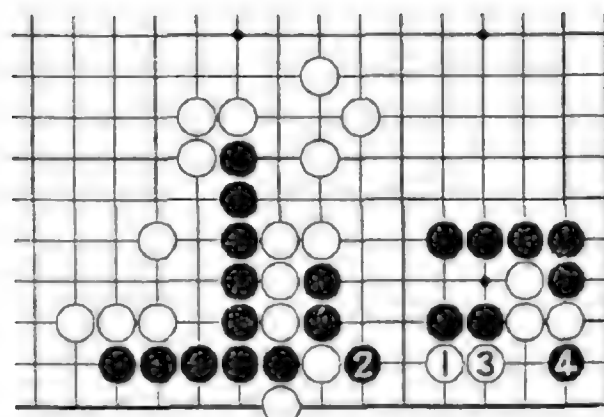
Dia. 5. If Black 2, White goes into the corner with 3. Next —



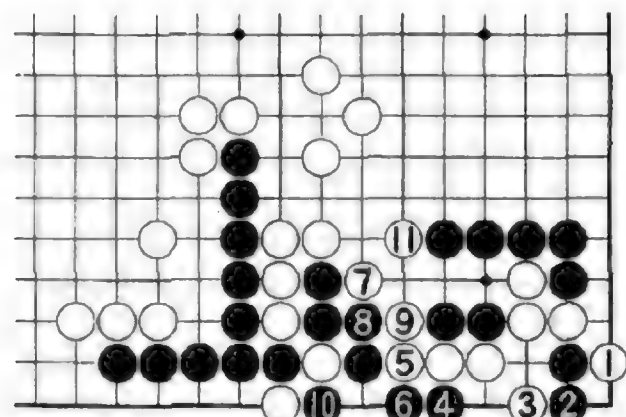
*Dia. 5: variation*



*Dia. 6: ko*



*Dia. 7: variation*



*Dia. 8*

Dia. 6. White plays 1. Black can stop him from getting two eyes in the corner with 2 and 4, but then White launches the second stage of his attack. By cutting with 5, he is able to force Black to play a ko after 11. This is a great success for White.

If Black avoids the ko by playing 2 on the left, White is content to live with 3. His gain is much greater than that in Dia. 1.

Dia. 7. Black could play 2 to eliminate the threat of the ko. After 3, he tries to kill the corner group with 4. However —

Dia. 8. After White 1 and 3, Black must play 4 to take away the eye, but then White is able to extricate himself with 5 to 11. The conclusion is that Black has no refutation to White 1 in Dia. 3.

(‘Let’s Go’, June 1984)

(Continued from page 53)

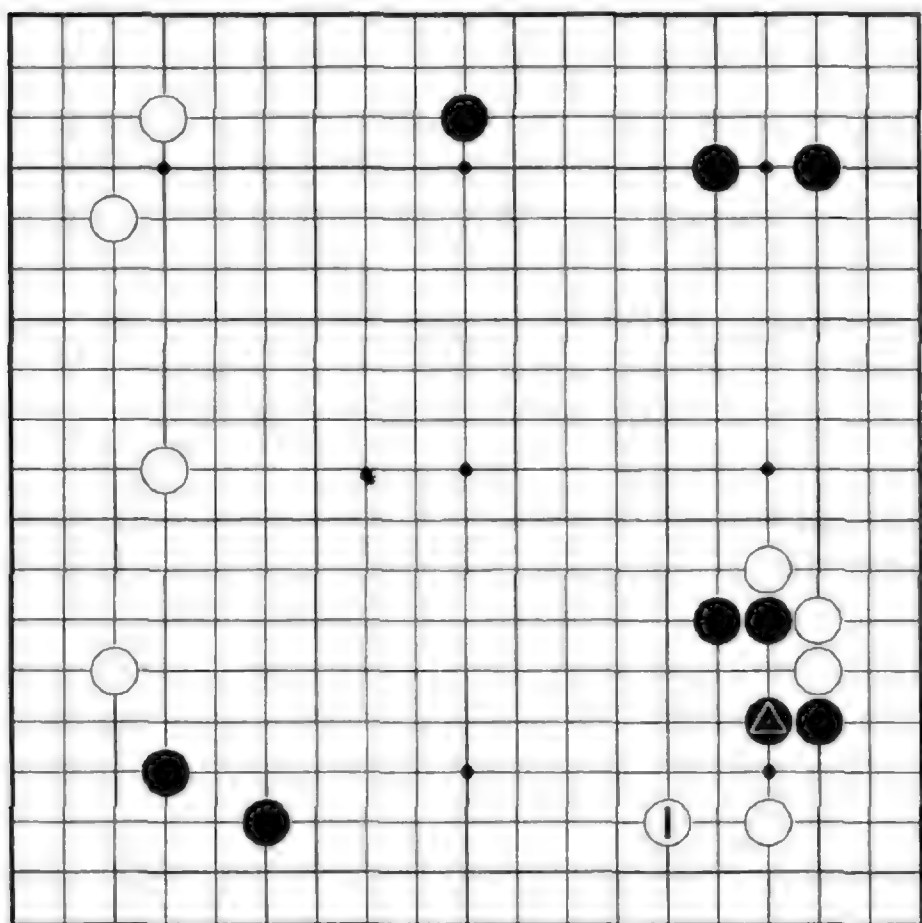
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- [F4] J. Fairbairn, “1984 Acornsoft Computer Go Tournament”, Go World No. 35, 8–11, Spring 1984.
- [G1–4] “Is it a Ladder?”, Go World No. 1–4.
- [J73] K. Kosugi, J. Davies, “38 Basic Joseki”, Ishi Press, Tokyo, 1978.
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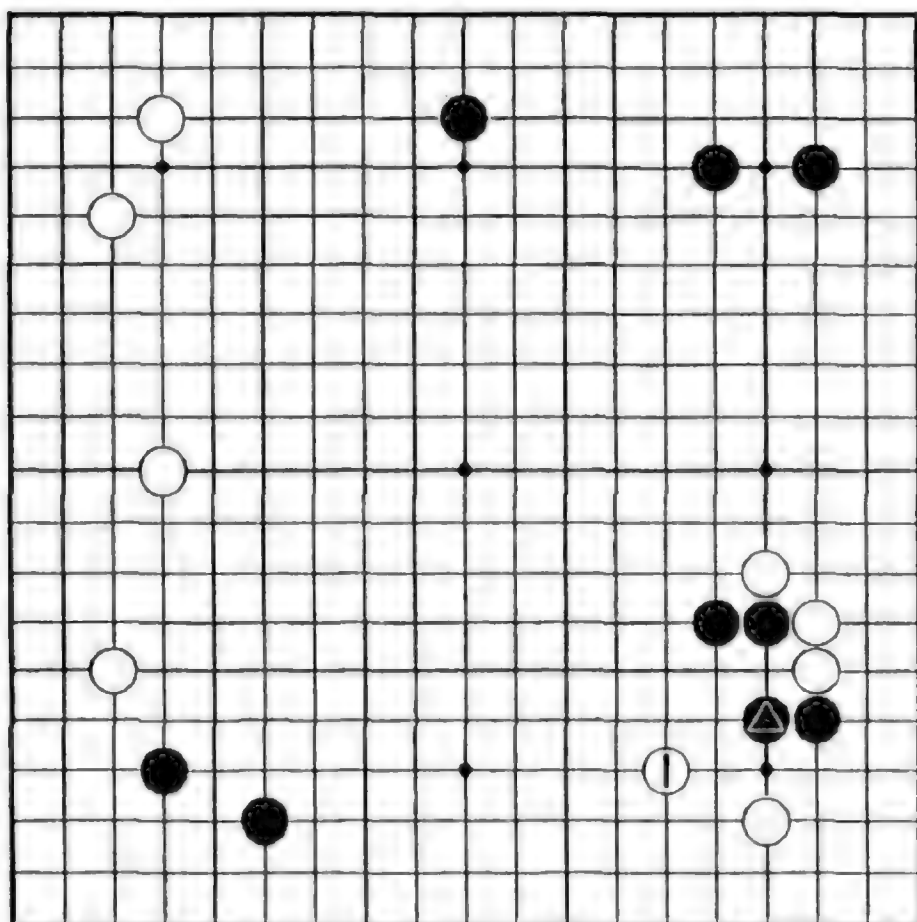
# The Great Joseki Debate

Honda Kunihisa 9-dan

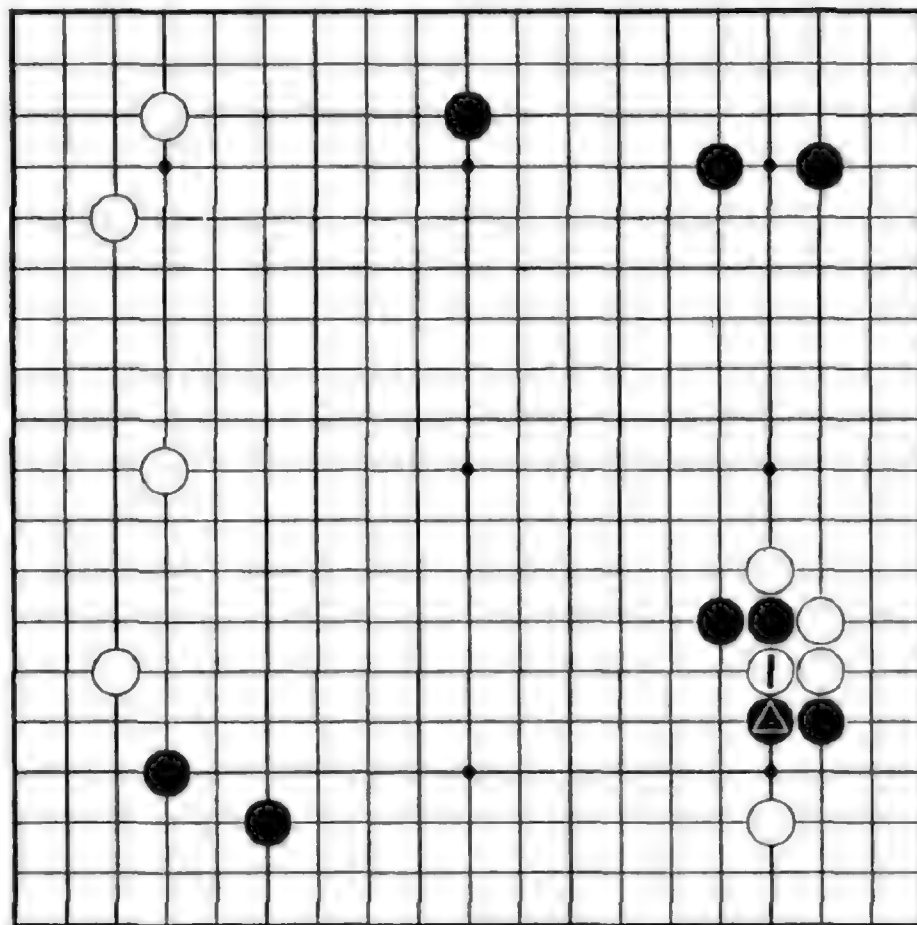
How to choose a joseki in relation to the board as a whole is the theme of this debate. Black has just played the triangled stone in the lower right corner, and three proposals are being made for White's next move. Which one do you think fits the fuseki best?



*Dia. A*



*Dia. B*



*Dia. C*

A: White has to make the one-space jump to 1. It would take too long to explain why, but the right side is important, and the bottom isn't.

B: It's hard for me to get excited about the low one-space jump. I'd much rather try to set up an attack with the knight's move. This is a more positive way to play.

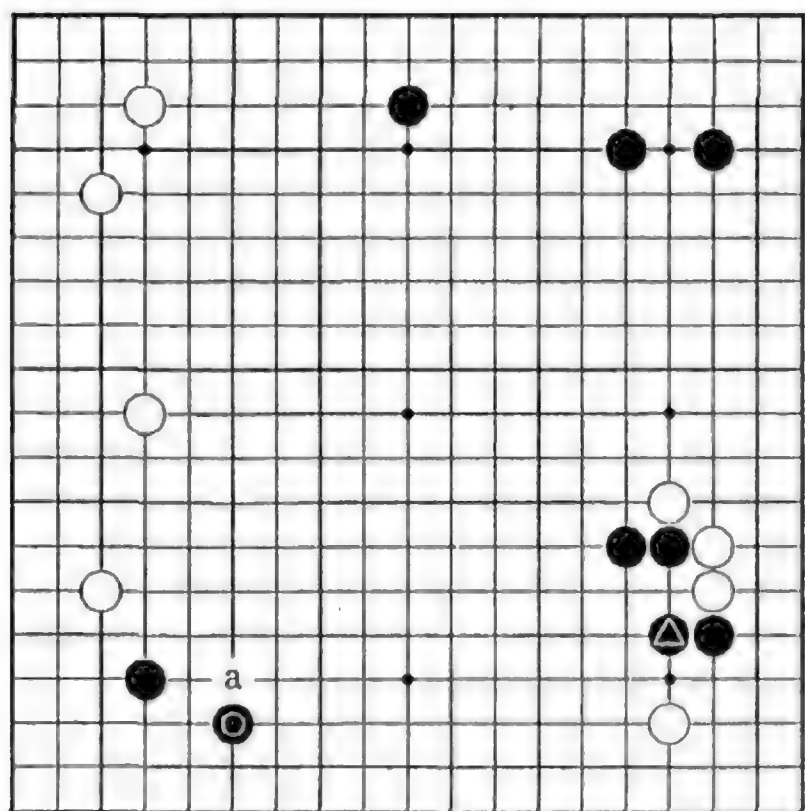
C: Go, in case the two of you haven't realized, is a fighting game. That means pushing through and separating the black stones. White may lose the corner, but that doesn't matter at this stage.

## Fuseki Analysis

Since josekis work effectively in a certain direction, it is necessary to examine the positions along the adjacent sides and in the adjacent corners when choosing a joseki for a particular opening. Positions in the opposite corner are usually only a factor when a ladder is involved. In this issue's fuseki (fuseki diagram, next page), the positions in the upper right and lower left corners will determine the choice of joseki.

In the upper right corner, Black has a high



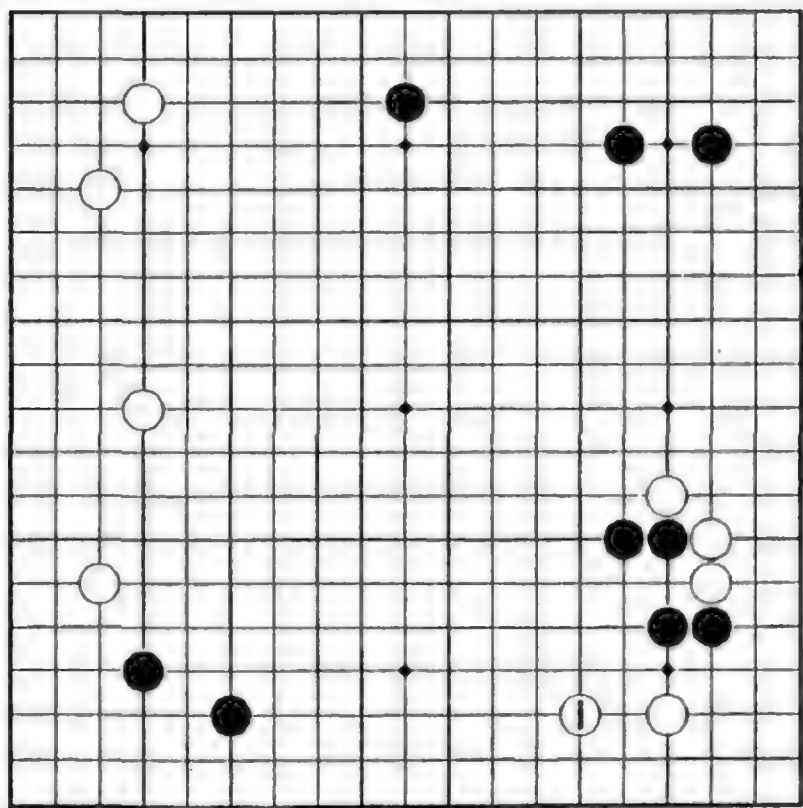


*Fuseki Diagram*

one-space enclosure. In contrast to the small knight's and large knight's enclosures, which emphasize corner territory, the high enclosure emphasizes outside influence. In this fuseki, that influence works along the right side.

In the lower left corner, Black has played a knight's move (circled stone) from his star-point stone. This stone, on the third line, is solid, making the bottom an uninteresting area. If he had played it on the fourth line at 'a', a move at the bottom would have much greater value.

White's choice of joseki in the lower right corner must therefore emphasize the right side and treat the bottom as a light, that is, unimportant, area.

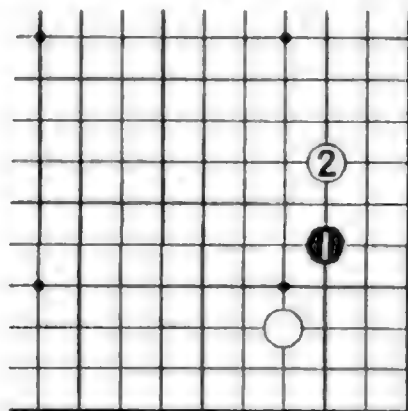


*Dia. 1*

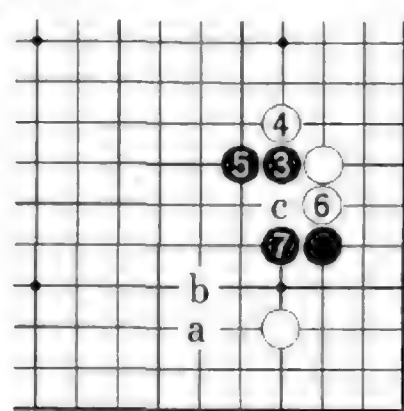
## A Wins the Debate

The correct move for this issue's fuseki is the one-space jump in Dia. 1. The other two moves result in a loss for White.

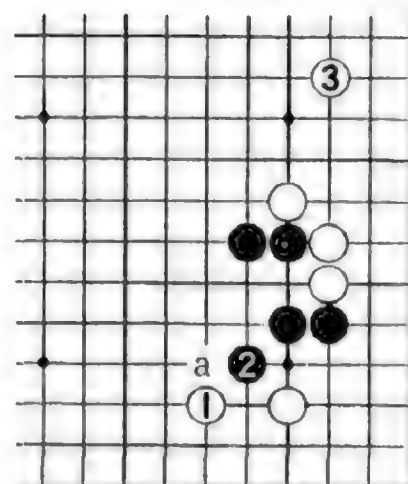
The position in the lower right corner arises when Black plays a low approach at 1 in Dia. 2 and White answers with the pincer at 2. The sequence to 7 in Dia. 3 is the common tsukenobi pattern, which makes an attack on either white position miai for Black. After Black 7, White has three choices, 'a' to 'c', for his next move.



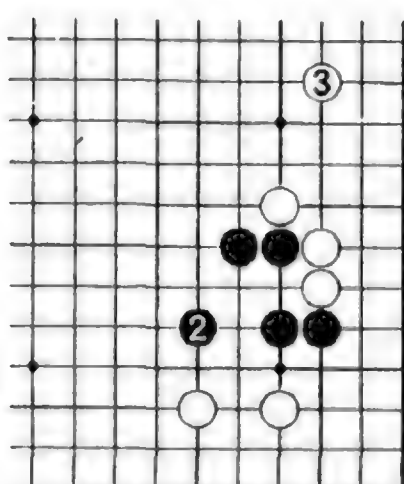
*Dia. 2*



*Dia. 3*



*Dia. 4*

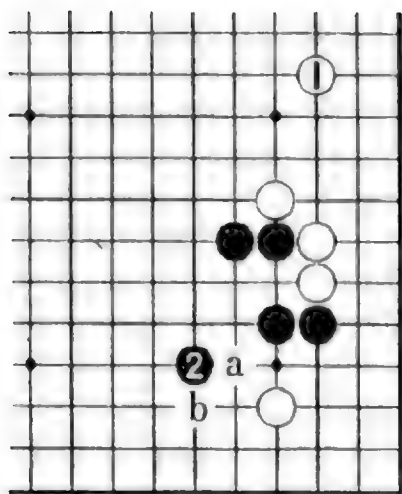


*Dia. 5*

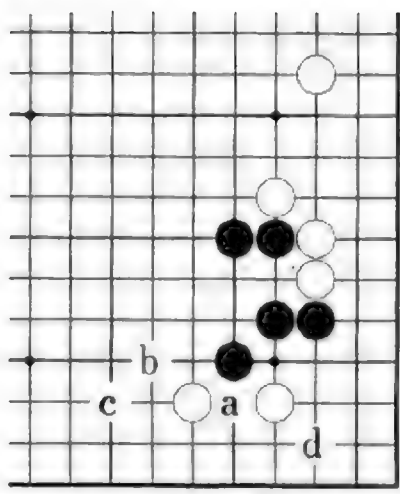
If White plays 'a', or 1 in Dia. 4, Black must play the kosumi at 2 to prevent White from pushing through. White then extends up the right side to 3. Black 2 in Dia. 5 also protects against White's pushing through but is too simple. Because it has no effect on the two white stones at the bottom, White gets comfortable positions on both sides.

White must resist the temptation to answer 2 in Dia. 4 directly. If he wants to play at the bottom, then he should play 'a' to begin with. As it is, White has no reason to be dissatisfied with the 1-2 exchange. If he played 1 in Dia. 6 first, Black would probably answer at 2, constricting White's movements. If he played 2 at 'a', however, White would jump lightly to 'b' and have plenty of room to maneuver in.

After 3 in Dia. 4, Black will play 'a', 'b', 'c', or 'd' in Dia. 7. We will look at each of these moves.

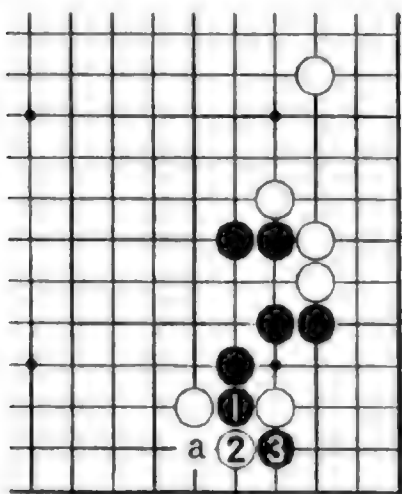


*Dia. 6*

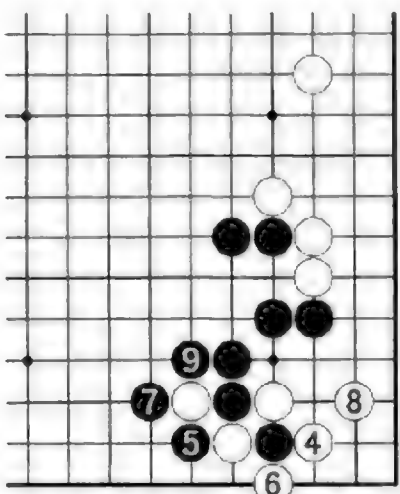


*Dia. 7*

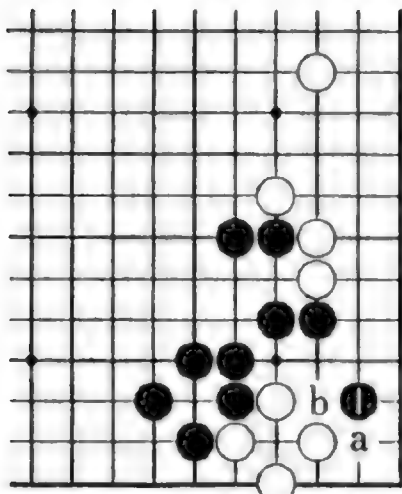
If Black pushes through at 1 in Dia. 8, White blocks at 2. Since cutting at 'a' is bad (see Dia. 15), Black cuts at 3 after making sure that the ladder favors him. White captures the cutting stone with 4 and 6 in Dia. 9 and lives in the corner with 8. Black then captures the white stone with 9.



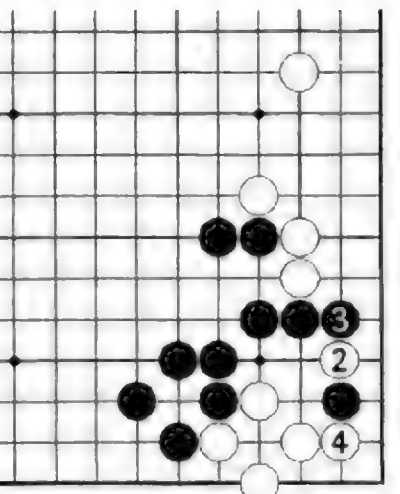
*Dia. 8*



*Dia. 9*



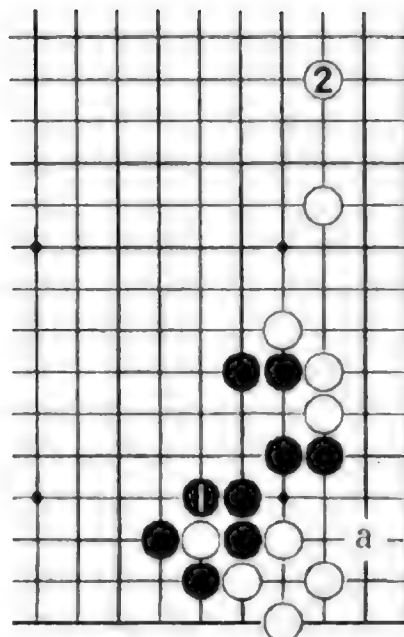
*Dia. 10*



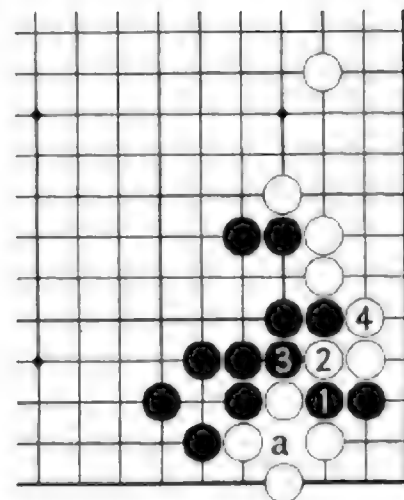
*Dia. 11*

White can also consider omitting 8. Black will still capture the stone on the outside at an early stage, then wait for a chance to strike at 1 in Dia. 10. White dies if he answers at either 'a' or 'b', but he can save himself by sacrificing a stone at 2 in Dia. 11. The disadvantage for White is that Black 3 weakens his right-side group, so he must weigh the prospects carefully before playing elsewhere.

When Black captures at 1 in Dia. 12 after White has omitted 8 in Dia. 9, White will not add



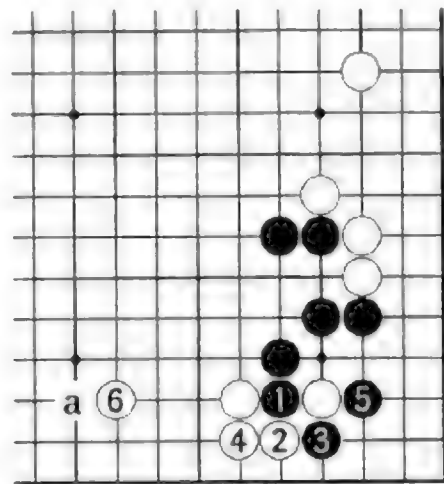
*Dia. 12*



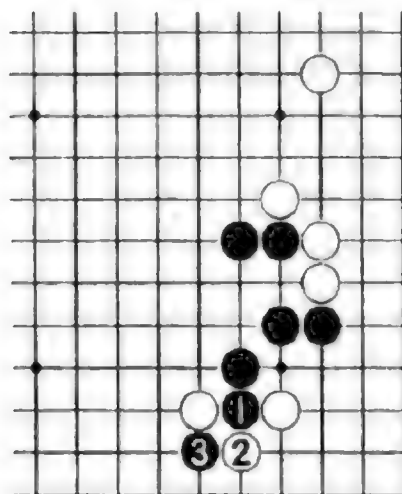
*Dia. 13*

a move at 'a'. Instead, he will extend up the side to around 2. If Black now answers 2 in Dia. 11 at 1 in Dia. 13 to stop White from living, White can push up at 2 and link underneath with 4. Since he has already gained on the right, the ko at 'a' will not be a burden for him. This is an uninteresting result for Black.

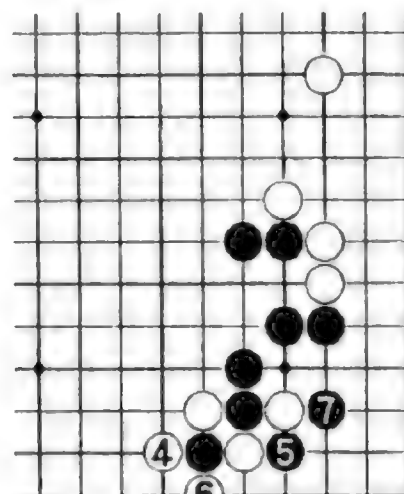
Although it is a principle of go to capture the cutting stone, depending on circumstances, it is conceivable that White will not capture 3 in Dia. 14. He may instead connect at 4 and extend to 6 or 'a'. This variation places importance on the bottom.



*Dia. 14*



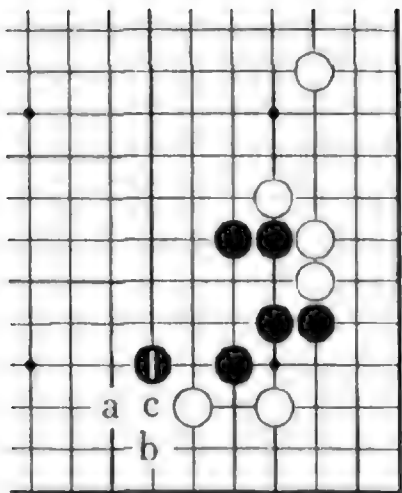
*Dia. 15*



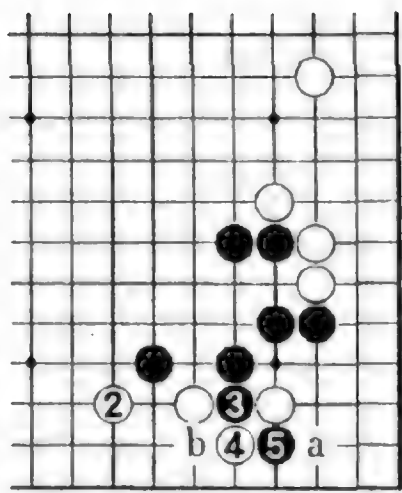
*Dia. 16*

As mentioned earlier, cutting on the other side, at 3 in Dia. 15, is not good for Black. White is happy to be able to capture on the outside with 4 and 6 in Dia. 16 and, with good eye shape, to play elsewhere. Black's dissatisfaction should be apparent when this diagram is compared to Dia. 14.





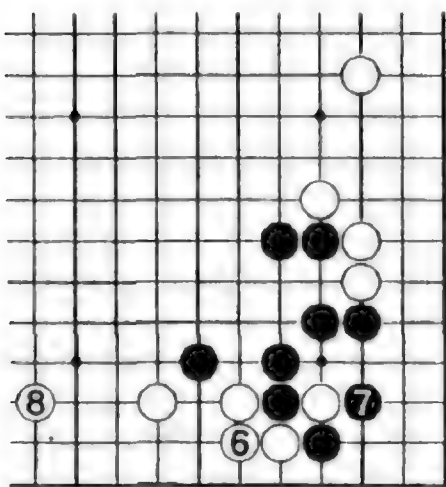
*Dia. 17*



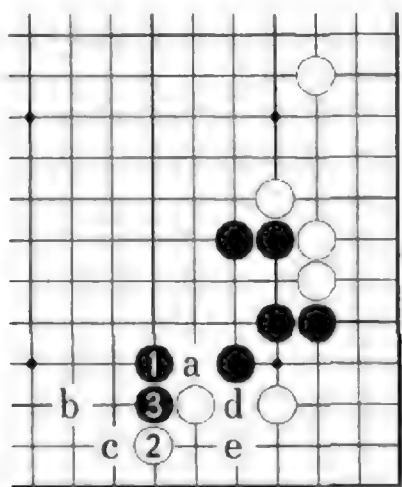
*Dia. 18*

Black's second choice after 3 in Dia. 4 is the pressing move at 'b' in Dia. 7, or 1 in Dia. 17. White can answer at either 'a' or 'b', but he should not crawl at 'c'.

If White jumps to 2 in Dia. 18, Black pushes through at 3 and cuts at 5. Since capturing at 'a' gives White a poor result (Black cuts at 'b'), he must connect at 6 in Dia. 19. When Black captures at 7, White extends to 8.

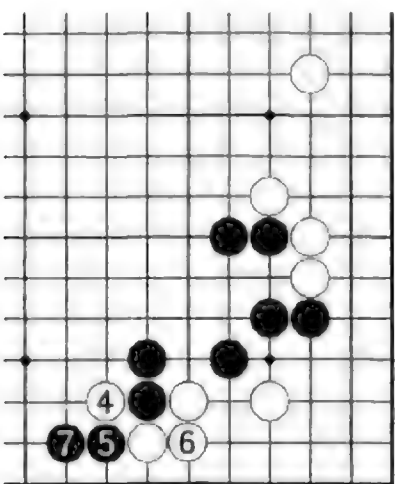


*Dia. 19*

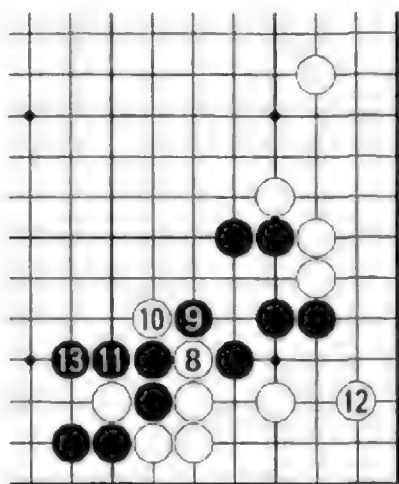


*Dia. 20*

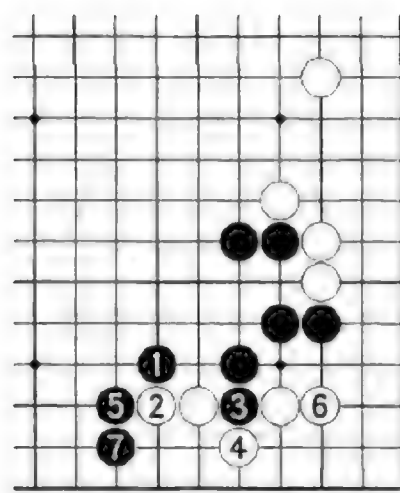
White can also answer Black 1 in Dia. 17 at 2 in Dia. 20. White skips out lightly to 'b' if Black connects at 'a', so Black will probably push down at 3. If White then extends to 'c', Black will force him into a low position with the sequence Black 'd'—White 'e'—Black 'a'. White can avoid this result with the interesting-looking hane at 4 in Dia. 21. In the sequence to 12 in Dia. 22 White nicely settles his stones in the



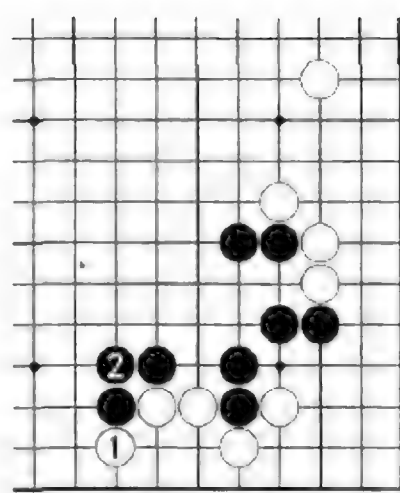
*Dia. 21*



*Dia. 22*



*Dia. 23*

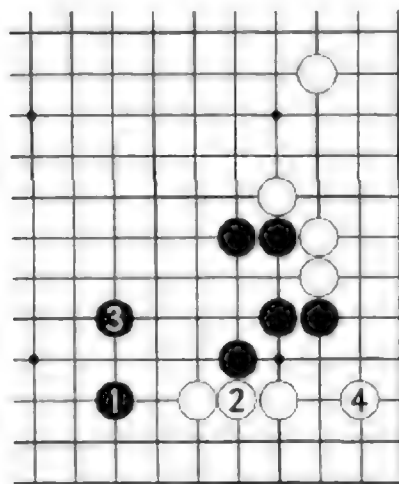


*Dia. 24*

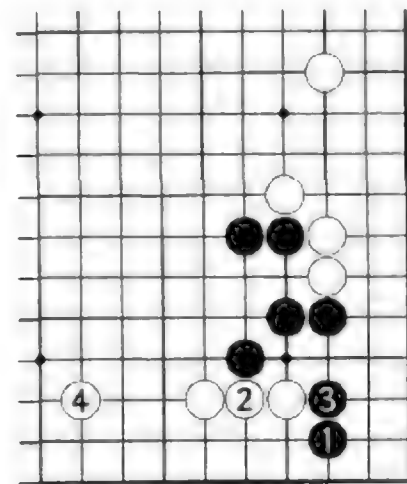
corner. Next, Black makes shape with 13.

Crawling at 2 in Dia. 23 in answer to 1 is wrong-headed. Black pushes in at 3 and hanes at 5, then descends to 7 when White extends at 6. This is uninteresting for White. If White switches 6 in Dia. 23 to the hane at 1 in Dia. 24, he is in worse trouble, since after Black 2 he has no move.

Black's third choice in Dia. 7 is the blocking extension at 1 in Dia. 25. White connects at 2 and lives in the corner with 4 when Black seals him in with 3.



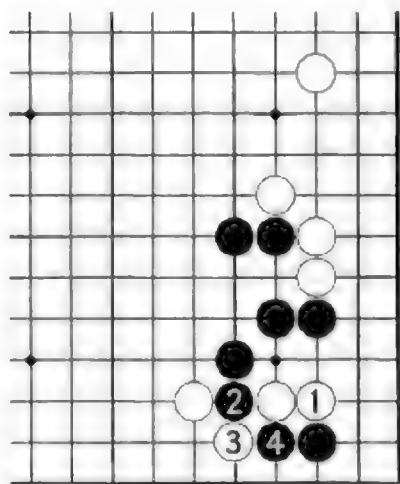
*Dia. 25*



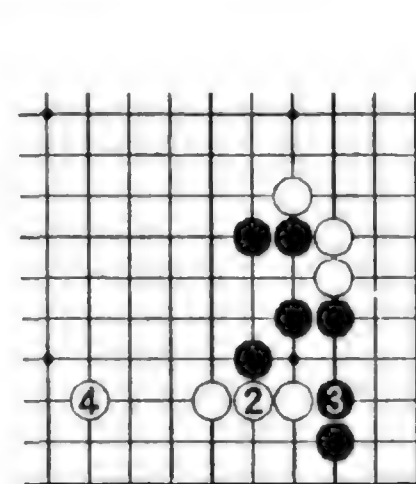
*Dia. 26*

Black's fourth choice in Dia. 7 is the placement at 1 in Dia. 26. White connects at 2, then extends to 4 when Black takes the corner territory with 3.

White would like to block at 1 in Dia. 27, but he will only come to grief after Black 2 and 4.

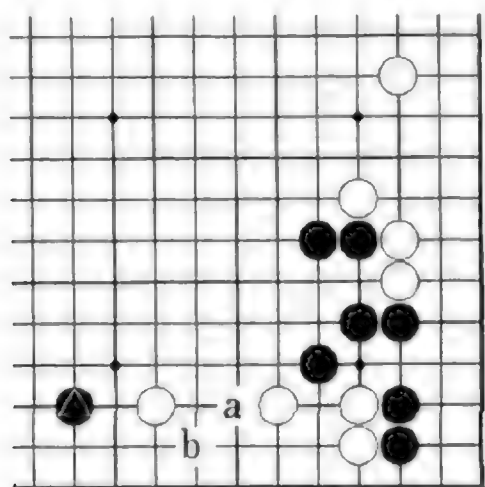


*Dia. 27*



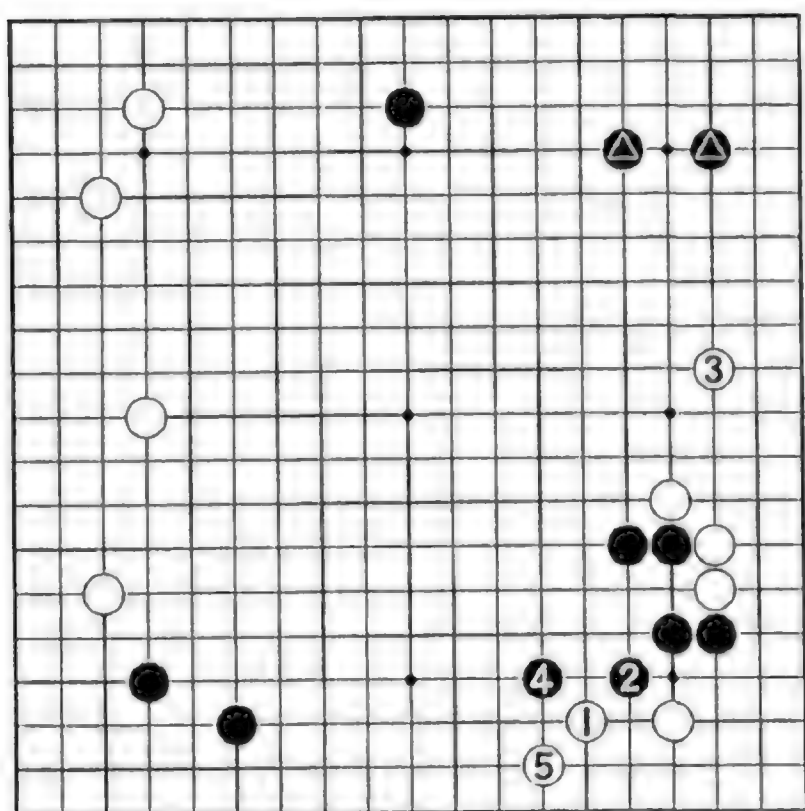
*Dia. 28*

He could also consider 2 and 4 in Dia. 28, but his shape is a little thin. If Black is able to play the marked stone in Dia. 29, he can aim at attaching at 'a' or making the placement at 'b'.



*Dia. 29*

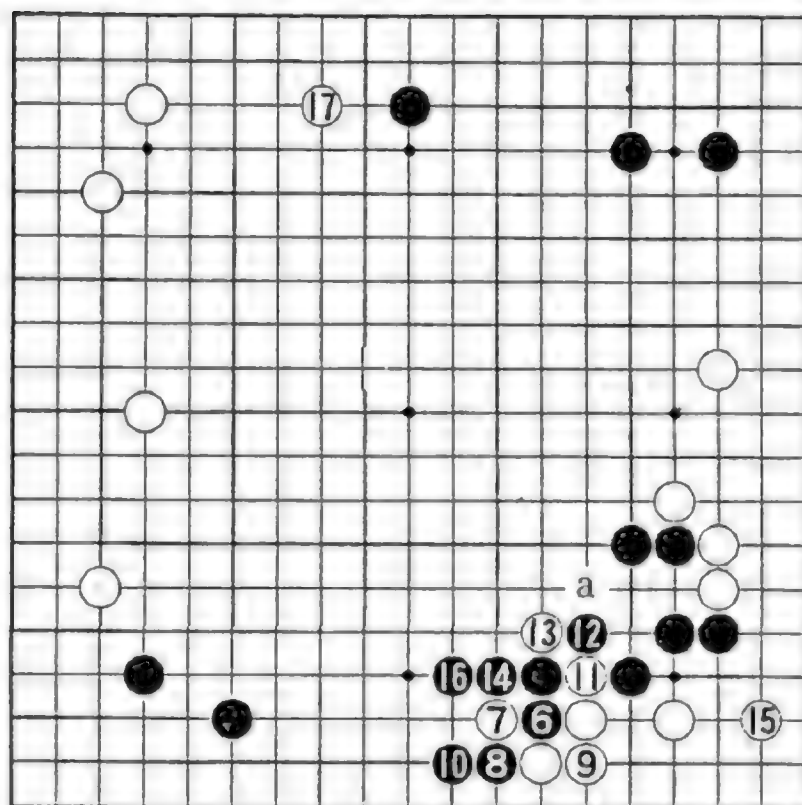
Now that we have finished our study of this issue's joseki, it is time to look at it in relation to the fuseki. When White jumps to 1 in Dia. 30, Black will play the kosumi at 2. This allows White to take the superb point at 3, nullifying the influence of Black's high enclosure.



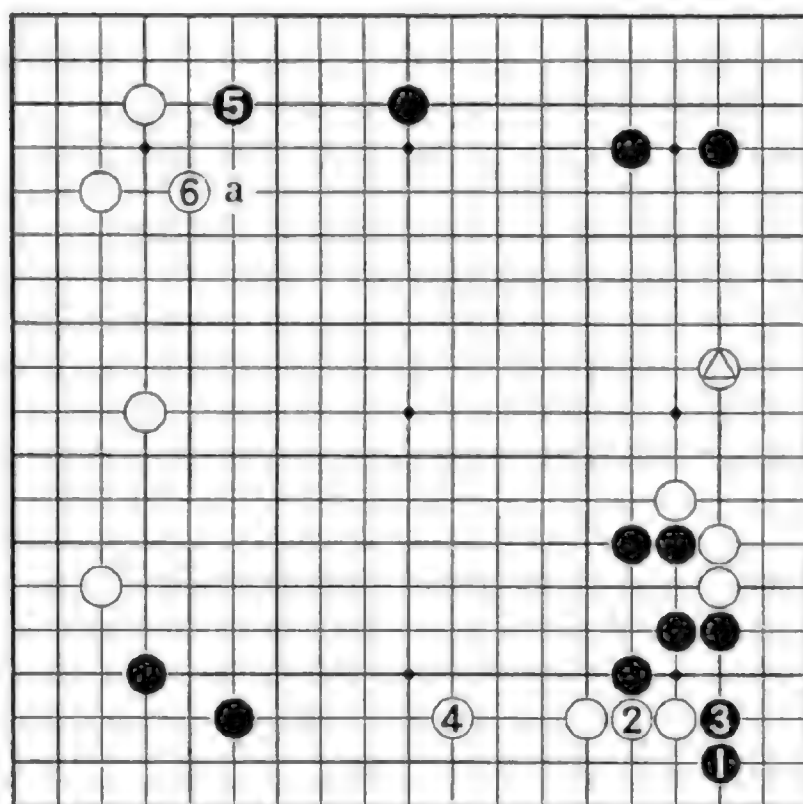
*Dia. 30*

Of the four options open to Black, pushing through and cutting is not available, since the ladder is unfavorable for him. If he tries the pressing move at 4 in Dia. 30, White will answer at 5 and the sequence to 16 in Dia. 31 follows. With sente White takes the large point at 17 and will aim at putting White 13 into motion with the atari at 'a'. White is satisfied with this result, though one should note that Black is hardly out of the game yet.

Can Black improve his prospects by taking



*Dia. 31*



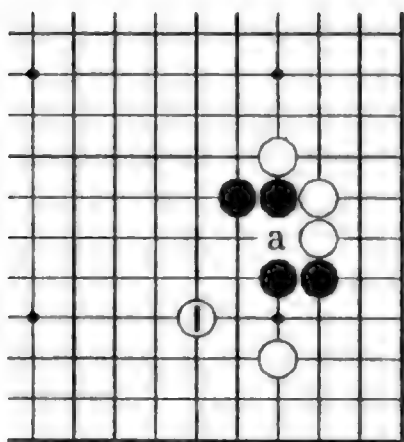
*Dia. 32*

sente with the placement at 1 in Dia. 32? With sente he can play first at the top with the extension to 5. White will probably jump to 6, giving a leisurely game. Black may then wait for an opportunity to attach at 'a'. In this result as well, White has no complaints, thanks largely to the excellent position of the triangled stone.

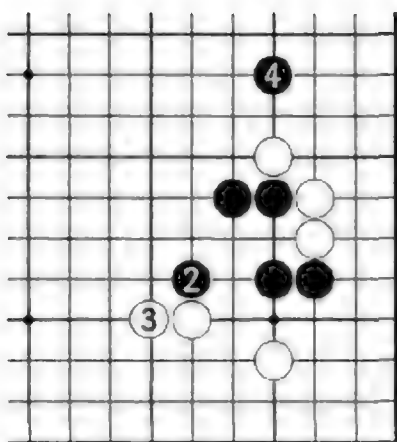
### B's Proposal

B proposed the knight's move in Dia. 33 (next page). Although the direction is the same as the one-space jump, the meaning is completely different. Black must still of course defend against White's pushing through at 'a', this time by attaching at 2 in Dia. 34. Although he takes a





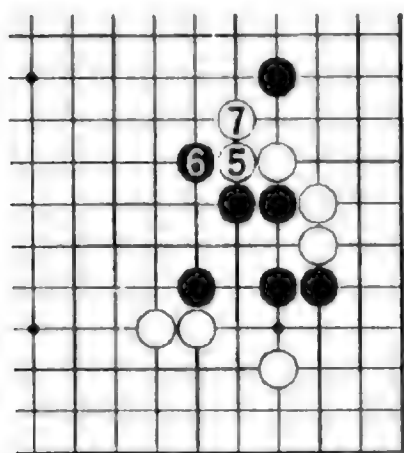
*Dia. 33*



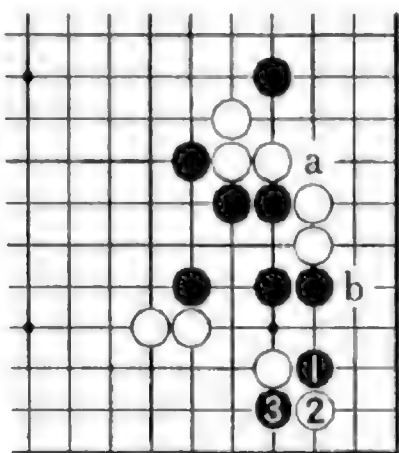
*Dia. 34*

loss by permitting White 3, he has defended in sente, which he uses to attack the three white stones with 4 (the vital point in this shape). The knight's move therefore emphasizes the bottom more than the right side.

After Black 4 White pushes up at 5 in Dia. 35, but is then forced to make an empty triangle at 7 when Black hanes at 6. Black now has the option of extending up the right side or settling his stones with the crosscut of 1 and 3 in Dia. 36. The crosscut aims at using the aji of the cut at 'a' to make 'b' sente.



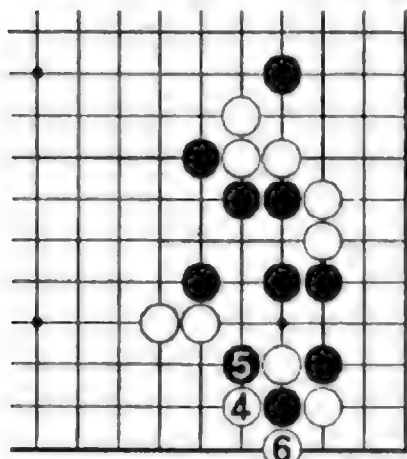
*Dia. 35*



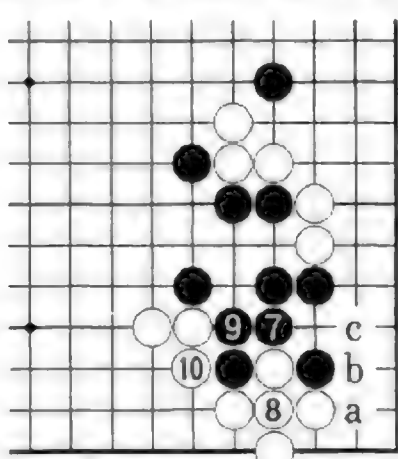
*Dia. 36*

The atari at 4 in Dia. 37 is wrong. Black counteratari at 5, forcing White to capture and connect as shown in Dia. 38. After the sequence to 10, Black can create a ko with Black 'a'—White 'b'—Black 'c', which gives him a very flexible shape. White, however, must be careful how he plays, since he will have a hard time handling an attack from Black if he makes a mistake.

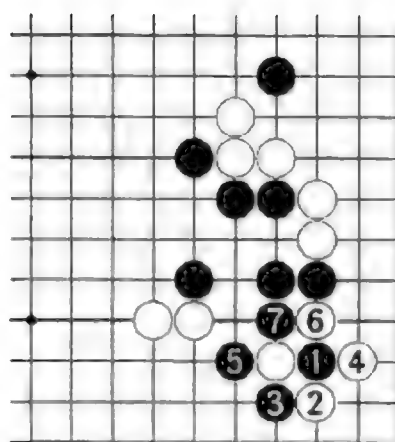
White's correct response is the atari at 4 in



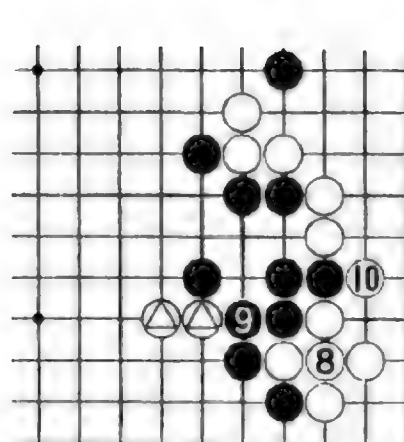
*Dia. 37*



*Dia. 38*



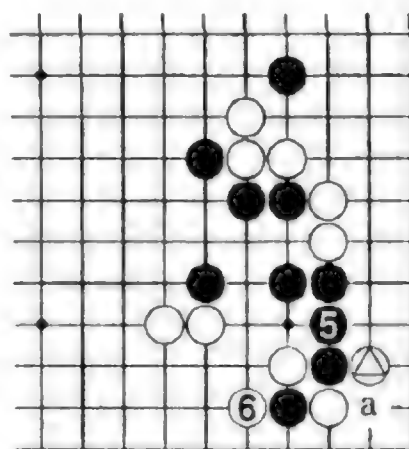
*Dia. 39*



*Dia. 40*

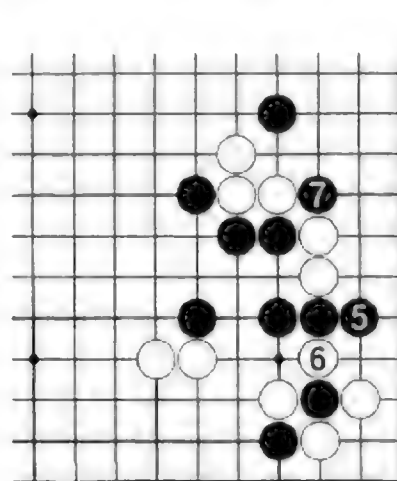
Dia. 39. If Black ataris at 5, he gets a bad result in the sequence to 10 in Dia. 40. White not only takes a large profit in the corner but can also aim at attacking Black by pulling out the two marked stones.

Black is also reluctant to make bad shape by connecting at 5 in Dia. 41. Although he can cut at 'a' and capture the marked white stone if White captures with 6, he does not get a good result this way either.

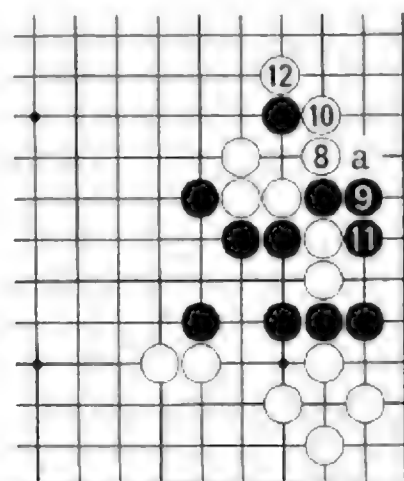


*Dia. 41*

The best move for Black is the descent at 5 in Dia. 42. Since White has to capture with 6, Black cuts at 7, capturing two white stones. After Black 9 in Dia. 43 White has the good move at 10 (exchanging 'a' for 11 would be a mistake), which forces Black to play 11. White then immobilizes the black stone with 12. In this result Black is satisfied with settling his group while White is satisfied with getting a strong shape.

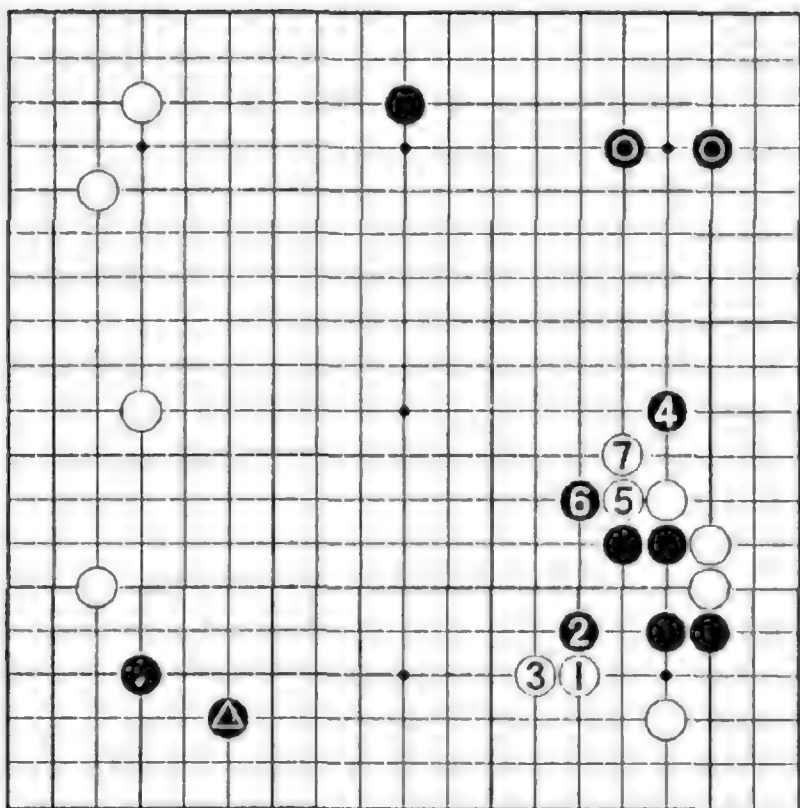


*Dia. 42*



*Dia. 43*

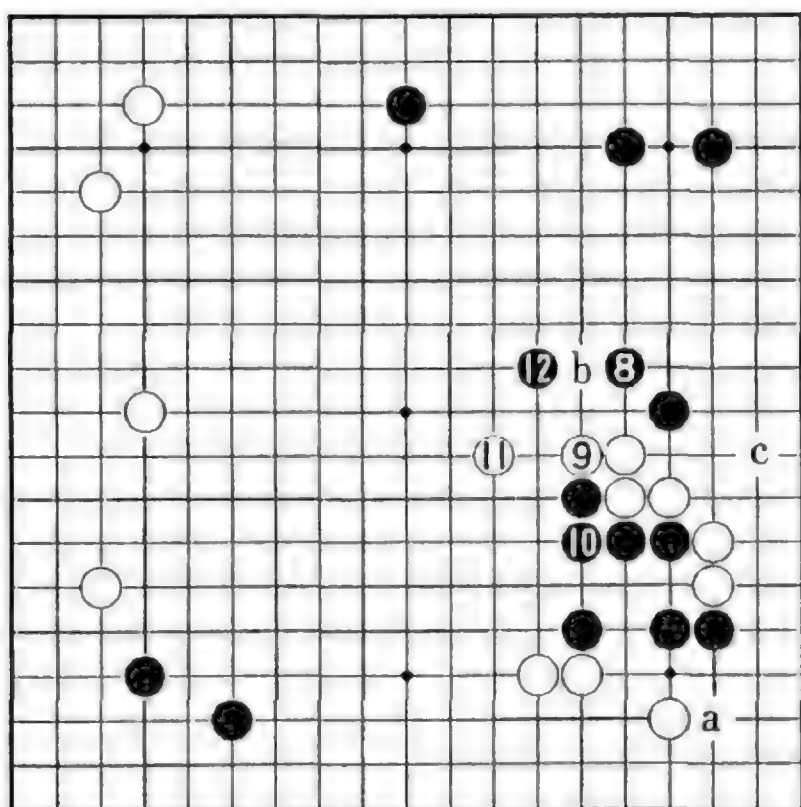
What then if White plays the knight's move at 1 in Dia. 44? Black will follow Dia. 35 (the sequence to White 7), and White will have developed in the wrong direction: along the bottom where the marked black stone is lying in wait. Black 4, however, is ideally placed to take



*Dia. 44*

advantage of Black's high enclosure in the upper right.

One possible continuation is for Black to build a moyo with 8 and 12 in Dia. 45 (attaching at 'a' is the wrong approach in this case). Other moves worth considering instead of 8 are the knight's move at 'b' and the peep at 'c'.

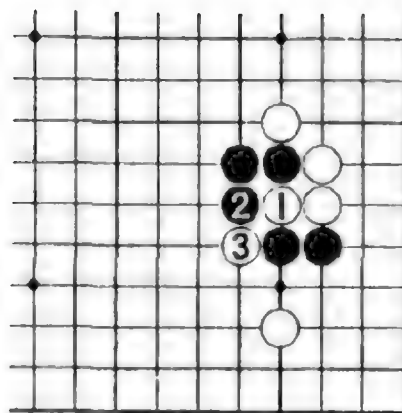


*Dia. 45*

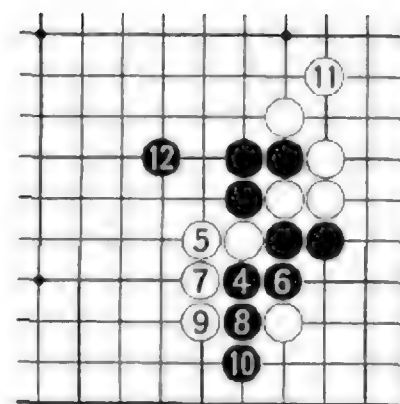
### C's Proposal

C's idea was to push through and cut with 1 and 3 in Dia. 46. This variation, which has few branches, is for players who have confidence in their fighting ability in the center.

Black 4 to 6 in Dia. 47 are the only moves.



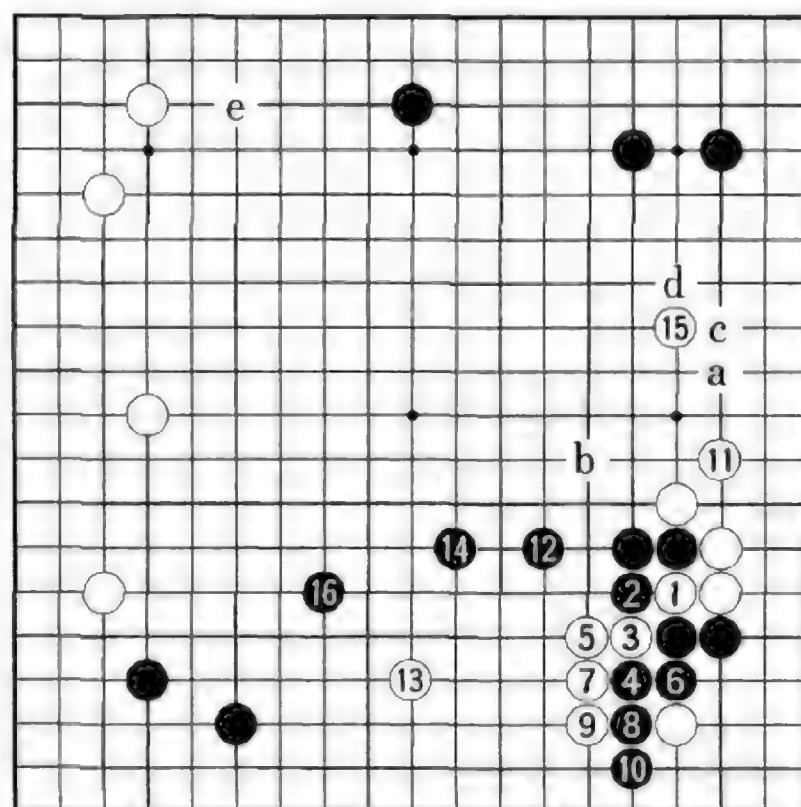
*Dia. 46*



*Dia. 47*

White then plays forcing moves at 7 and 9 before connecting at 11, and Black's moves out with his three stones at 12. (White can also play 11 immediately.) Since Black's corner territory is considerable, White will have to press the attack in the center to make up for his initial loss.

Transposing Dia. 47 to the fuseki results in the moves to 12 in Dia. 48. White will probably continue with 13 to keep up the attack on Black. Black 14 is thick. Although 'a' also seems possible, Black might have his hands full if White jumped out to 'b'.



*Dia. 48*

Once Black has played 14, however, White must extend to 15 (or 'c' or 'd'), since Black 'a' would be intolerable. Next, Black seals White in from a distance with 16 or extends to 'e' in the upper left. Because of the size of Black's lower right corner, White has no hope of recovering. The cause of this state of affairs is White 13, which has been played in the direction of Black's strength.

('Gekkan Gogaku', January 1981. Translated by David Thayer.)



# COMPUTER GO: A SMART BOARD AND ITS APPLICATIONS

Anders Kierulf and Jurg Nievergelt

Department of Computer Science, University of North Carolina

## MOTIVATION AND GOALS

Computerized game playing has become a popular hobby and a profitable business. It has reached its greatest popularity and highest level of development for the game of chess, where dozens of different small chess computers are on the market, and the top chess programs have approached master level strength. The oriental game of go has so far received much less attention than chess from programmers and computer or toy manufacturers. We are aware of only one pocket go machine (see section B.2); it does not play, but rather replays stored games and presents problems. No more than about a dozen programs that play go have been described in the literature (see [B83] for a recent collection of articles on computer go) and their playing strength is typically so low that it cannot even be measured on the established kyu scale used to rate human players (see, e.g., the game records of the recent Acorn Computer Go tournament [F84]). This scarcity of activity in computer go may soon change. It appears that Japan's 5th generation computer project, as part of the drive towards "intelligent machines", aims at developing a go-playing program of significantly higher playing strength than hitherto available. It is too early to predict how successful such a project may turn out to be.

We describe a go program of broader scope than those known to us. Its primary goal is not to play go, but rather 'to explore all the ways in which an interactive tool can assist go players in the many activities they now perform on a wooden go board and paper: playing, teaching and discussing, analyzing and studying, recording and printing'. A personal computer with fast bitmap graphics should make a better tool than the time-honored go board for some of these activities, but only experience can tell which ones. We have found the computerized Smart Go Board described in this paper to be a useful discussion board for analyzing and teaching, and a great editor for creating printed go figures. We are still improving it, in particular its power as a tactical calculator, to be used for accurate endgame play and for life-and-death problems.

By combining the tactical components that the program now makes available to the human user by means of heuristic procedures, the program proposes moves of its own in some phases of the game (see the fuseki in section A2). Thus, as a by-product of our approach to support the human player, we will eventually have a go-playing program at little additional effort. But the question 'How well can a program play go?' is not our primary research goal. In an age of interactive computer applications, we believe more can be learned from the question: 'Can a player supported by a go calculator play better than he would on his own?'

We describe the current state of our project in two parts. First the program's behavior towards the user, its functions, and its requirements. Second, we discuss

experiences with the applications envisioned. We would be pleased to hear from anybody with an interest in commercial applications of this Smart Go Board.

## A. THE PROGRAM: INTERACTION, FUNCTIONS, PORTABILITY

### 1. Interaction with the User

The Smart Go Board is implemented on the Lilith personal computer developed at the Swiss Federal Institute of Technology (ETH) Zurich, a workstation with a fast bitmap graphics screen (about 900x700 pixels) and a mouse as input device. The picture on the next page shows a typical view of the screen. The main window shows the board; a dialog window in the lower left corner prompts the user for input and provides feedback; some overlapping menus in the lower right corner indicate different modes in which the system may be: the topmost menu is the currently active mode (play & replay in the figure on the next page), any one of the covered menus can be activated by a mouse click.

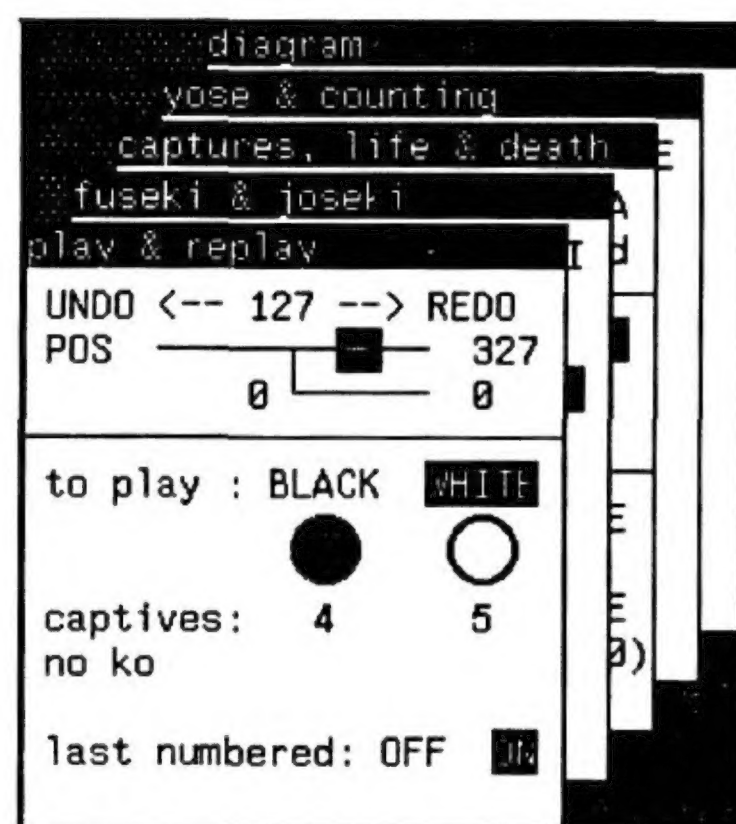
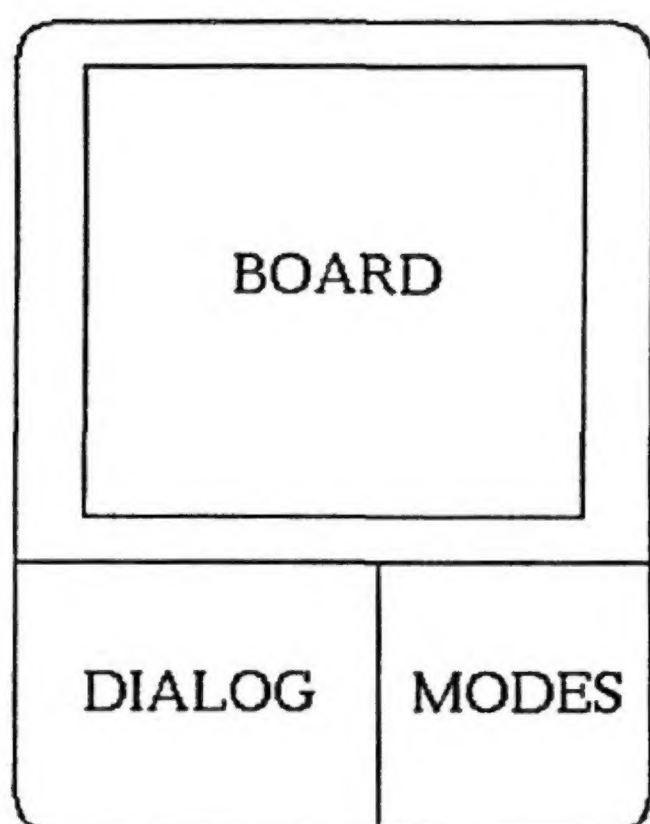
Almost all input to the program is through the 3-button mouse: it is used to enter moves, specify territory to be counted and select commands from a pop-up menu. The keyboard is rarely used for input, except, for example, when a game record to be stored is given a name.

### 2. Modes and Functions

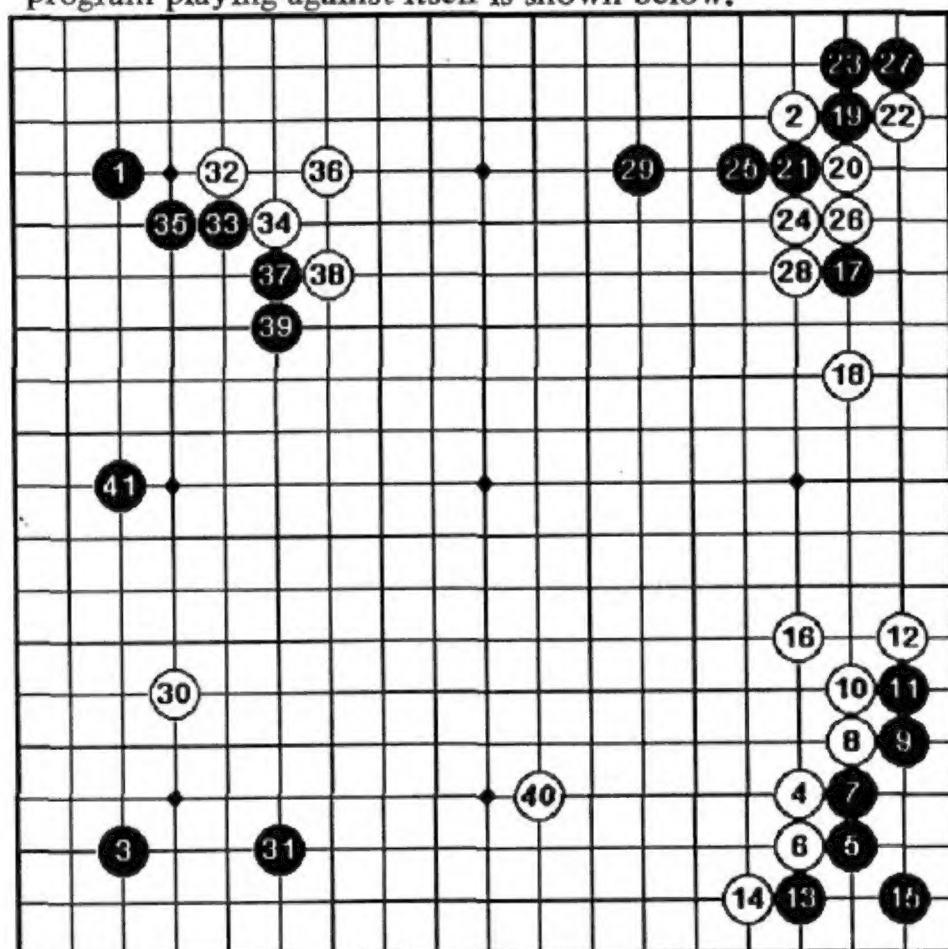
The functions provided by the Smart Go Board are grouped into five modes, and each mode is realized as a pop-up menu of those operation that are active in this mode. Switching mode leaves the playing board unaltered, so a player can analyze a capture, study a joseki or mark and count territories without disturbing an on-going game. The five modes are:

1) Play, Replay and Edit. The program keeps track of whose turn it is to play, of ko, captured stones, and the game record. Dead stones are automatically removed, and illegal moves are rejected. One can move backwards and forwards over the entire game record, and jump directly to any position in the game by entering the move number or by pointing at the stone that was played in that position. Without destroying the game record, alternative move sequences can be played out. The game record can be annotated, stored on disk and replayed with comments shown. Any position can be edited by adding, removing or rearranging stones. An edited board may serve as the start position of a new game (placing handicap stones is a special case of editing).

2) Fuseki and Joseki. A joseki library can be accessed by matching patterns of stones present on the board. If the corner position is found in the library, the possible joseki moves are highlighted. The library contains a selection of josekis from [J73]. A simple fuseki algorithm that uses the joseki library lets the program play the first twenty to fifty moves. An example of the

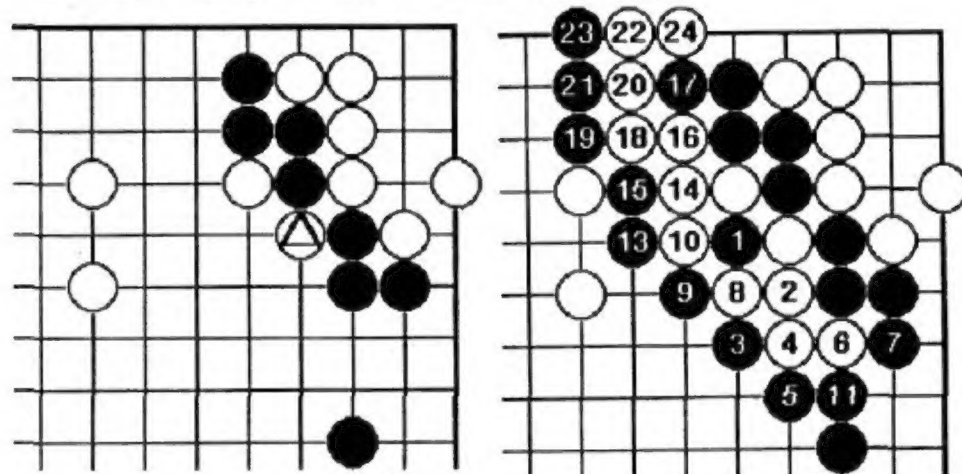


program playing against itself is shown below.



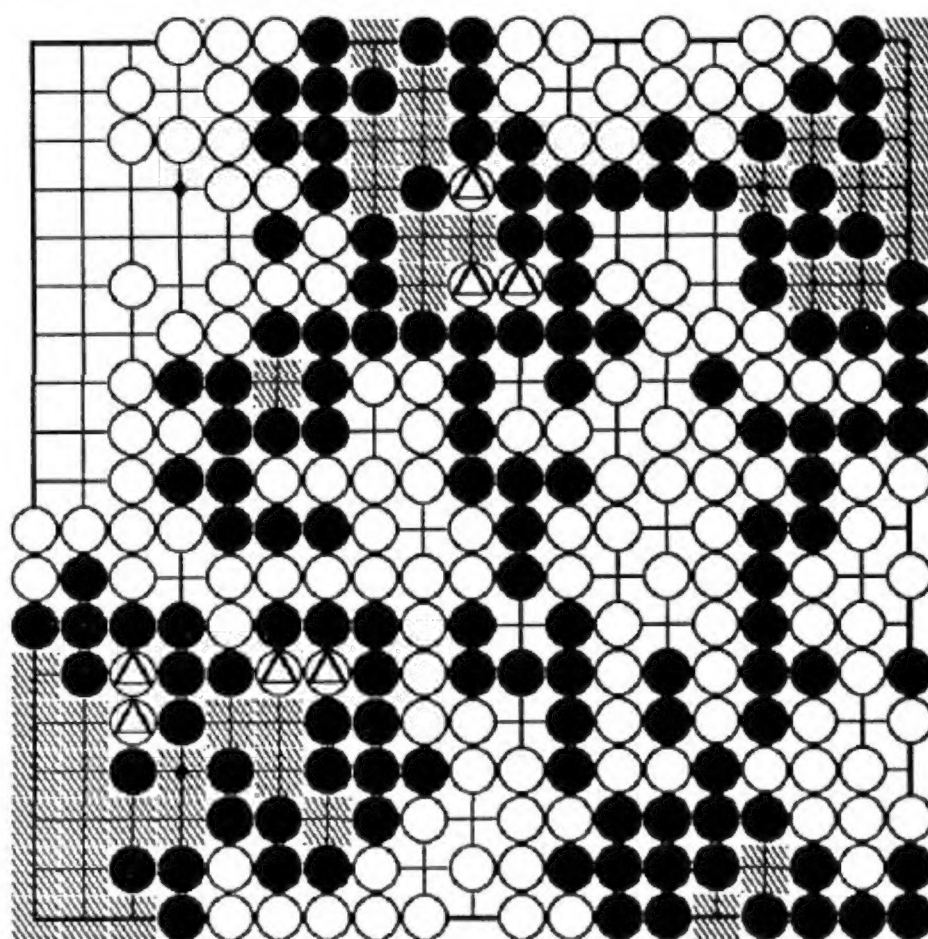
The Smart Go Board playing a fuseki against itself

3) Captures and Life-and-death. A tactical go calculator solves all ladder problems (e.g. those in [G1-4]), solves many loose ladders and assists in tsume-go problems (taken from [K78], p. 213) is solved in eight seconds, reading twenty-five moves ahead.



Black to play and capture the triangle stone in a loose ladder (12 connects)

4) Endgame and counting. The user marks the exact or estimated territory of both players by moving the mouse over it; the enemy stones in the territory selected are marked as captures (triangles) and the program keeps track of the total score. Anytime the player wants to update his estimate of the score during a game, he briefly activates this mode to correct the previous territorial estimate, then reactivates the play mode. The following figure resulted from counting the score of Shusaku's ear-reddening game.



Our research currently concentrates on endgame calculation; finding the optimal sequence of play in a restricted region where the territories are not yet defined and comparing the results of such local searches to find the biggest point on the board.

5) Diagram editing and printing. Print game record (with numbered and unnumbered stones), print selected regions of the board with marked or numbered stones or intersections. All diagrams in this article were created with the Smart Go Board.



### 3. Requirements for Portability

The Smart Go Board program is written in Modula-2 [W82], a modern version of the widely used programming language, Pascal. The work required for transporting the program to another computer depends heavily on the library of graphic input/output procedures available.

The Smart Go Board program requires a target machine with at least the following features:

- Bitmap raster graphics with a resolution of at least 500 x 500, preferably more (but we are attempting to port the program to an Apple McIntosh with 512 x 342 pixels).
- A pointing device. A mouse is best, a graphic input tablet, light-pen or joy stick would do; keys that move a cursor would make the program cumbersome to use.
- A compiler for Modula-2 able to compile a program of about 3,500 lines. If a Modula-2 compiler is not available on the target machine, the program could be written in Pascal with an estimated effort of one man-month.
- A disk drive (preferably a hard disk, but a floppy disk might do) for storing games and the joseki library.
- A graphics printer with a resolution of 5 dots per mm.

### B. APPLICATIONS: HUMAN INTERACTION, STUDY AND PRINTING

The applications of the Smart Go Board we have found useful fall into three categories:

- A board that facilitates discussion between two or more players, as in teaching situations.
- A tool for study, in particular for analyzing and solving go problems.
- A go book editor and typesetter.

#### 1. Discussion and Teaching Board

The Smart Go Board is useful for a joint discussion of positions or games among several players: two opponents who wish to analyze the game they have just played, a teaching game where alternatives may be discussed and played out during the game. The convenience and speed provided by an electronic board result in many more alternatives being examined than is typically done on a wooden board.

It has the following advantages over a conventional go board:

- It is more convenient to replay the game: moves can easily be undone, an uninteresting sequence of moves can be skipped.
- Other move sequences can be played out and the user can immediately return to the original game.
- When playing the game on the computer, there is no need to write it down to remember it.
- The position shown is always consistent, that is, when taking back moves during the discussion, you always know whose turn it is to play and which phase of the ko it is.
- Territories can easily be counted exactly without destroying the game.

- The tactics calculator solves difficult ladder and loose ladder problems.

- Games can be stored and continued or replayed later, which is useful for postal games.

#### 2. A Tool for Study

The Smart Go Board is a useful tool for study, with all the advantages listed above. It serves as an animated go book that presents games and problems with comments, hints and solutions. An example of such an electronic go device is the Kawasaki Igo Master, a hand-held liquid crystal display and keypad with ROM (read-only memory) modules of limited storage capacity. It replays stored games move by move, and occasionally gives the user a choice of three moves. Later it assigns to each move a numerical value on a scale from one to ten. Due to lack of storage capacity it cannot explain why a choice is good or bad, so it can't replace a good book.

The Smart Go Board running on a personal computer with disk has enough storage to hold explanatory comments to games and problems. In contrast to the Igo Master, a textual comment attached to a move is displayed. In contrast to a book, more problems can be inserted in the game (there is no need to hide the next move on the next page) and the diagrams needn't be printed. The display of comments is currently limited to stored games; when integrated with the tactics calculator, the program should be well suited to teach ladders, loose ladders and josekis. When the user thinks he has solved a problem, he can let the computer verify his solution.

#### 3. Go Book Editor and Typesetter

The Smart Go Board is useful for editing and printing go diagrams. A go book contains hundreds of diagrams which show go positions, move sequences and whole games. Conventional text processing systems handle text without pictures well, but even those that support graphics do not offer any help for creating go diagrams. Ideally both text and diagrams would be integrated into the same editor, in the sense that the layout of text and pictures is entirely specified on the screen, rather than with scissors and glue.

Currently, we have implemented a diagram editor which can produce the conventional diagrams used in go books. Its use yields a considerable saving of time over conventional diagram drafting, in particular for presenting an entire game. Entering 325 moves from a book has taken us about 20 minutes, and splitting the game into sections illustrated by separate diagrams was a matter of minutes.

Diagrams produced by hardcopy of the screen are good enough for private, but not for professional purposes. The main problem is that screen resolution is not as high as that of graphic printers (on our system one screen dot corresponds to  $9 = 3 \times 3$  printer dots), so hardcopy of the screen does not use the printer optimally. A second problem is that on many printers, black dots are larger than white dots, hence reverse writing which is easily readable on the screen does not show up clearly on paper.

The simplest technique for implementing an inte-  
(Continued on page 53)

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